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WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF AN
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(late Royal Engineers), Naval and Military Club, London.

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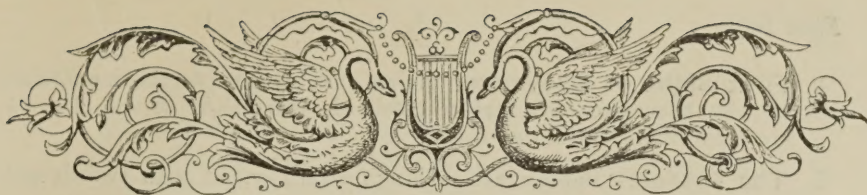
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- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
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Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

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FIRST DAY'S SALE.

MORONOBU (Hishikawa), 1625-1695.

The following eight sheets appear to be taken from two different sets of prints, or books, dealing with the Story of Raiko or Minamoto no Yoshimitsu, and the Conquest of the Shutendoji and his horde of ogres and demons, probably published about 1685. YOKO-YE FORM.

LOT

- 1 **Watanabe no Tsuna**, seated on an iron box, in which he has shut up the arm of the ONI who attacked him at the Rashomon Gate, and an old ONI calling at the house disguised as his nurse, to recover the arm; *black and white*
- 2 **A Court Lady captured** by the devils being hurried away in her NORIMON, and others being thrown down and ill-treated; *black and white*
- 3 **News of the Outrage** brought to the apartments of Court Ladies, with Raiko in waiting to be charged with the mission against Oyeyama; *black and white*

B

- 4 **First Sight of Oyeyama.** Raiko and his men in the mountains by the edge of a stream catch the first sight of the Devil's Mountain; *black and white*
- 5 **The Attack.** Raiko's men rushing forward armed with swords and pikes; *black and white*
- 6 **Fighting the Devils.** Three warriors and three horned monsters in combat; *this and the two following have a line frame round, and are coloured by hand*
- 7 **Death of Shutendoji.** A rugged mountain scene with waterfall and a cavern, in which are parts of human bodies, four of Raiko's men and the two-horned monster prone with his head cut off
- 8 **Exhibition of the Head at Court after the return of Raiko**
See Illustration. Plate I.

MASANOBU (Okumura) c. 1685-1764.

- 9 **Ryogoku Yusuzumi.** "Evening cooling at Ryogoku." Scene in a tea-house, a group of men and women on the floor, two of them playing SUGAROKU, and in the side apartment women dancing to the music of SAMISEN and TSUZUMI; *extra large size, oblong, coloured by hand; signed HOGETSUDO TANCHOSAI OKUMURA MASANOBU; published by himself under signature OKUMURA-YA GENROKU*
See Illustration. Plate II.
- 10 **Asakusa Mitsuke.** "The Asakusa Gate," on the water-side of the Yoshiwara, with men being ferried over to the gate; *full-size, YOKO-YE form; one of the series, YEHON SHIN YOSHIWARA SEMBON SAKURA, "Pictures of the New Yoshiwara of 1000 Cherries." No. 1; black and white, not signed*
- 11 **Yoshiwara Dote.** "Yoshiwara Embankment," a raised roadway with men passing to and fro, one Samurai with his face covered by his hat, followed by two servants. No. 2; *black and white, from the same set as the foregoing*
- 12 **Uma Michi.** "The Horse Road," a group of three women walking along, and a man being carried in a KAGO followed by his servant, carrying a box. No. 3; *black and white, from the same set as the foregoing*
- 13 **Yoshiwara Naka no cho.** "The Middle Street." A Samurai meeting an OIRAN, and a man looking at them from under a reed blind. No. 4; *black and white, from the same set as the foregoing*
- 14 **Shokai no tei.** "The Introduction." Indoor scene, a man being introduced to a woman seated playing the SAMISEN, two other men seated and an attendant bringing cakes; *full-size, YOKO-YE form; one of the series HOKURI YUGEJO, "Amusements of the North Quarter" (Yoshiwara); black and white; not signed*

- 15 **The Balcony of a Tea-House** at the time of the Full Moon, a geisha playing the SAMISEN for the entertainment of two of the Kami of Felicity, while her attendant standing on the back of Daikoku puts a small table with offerings to the Moon God on the long head of Fukurokujin; *from the same set as the foregoing, black and white; not signed*
- 16 **A Pheasant** standing on the branch of a flowering plum-tree; HOSSO-YE *form, coloured by hand; signed* OKUMURA MASANOBU SHO ITSU, "The Genuine One," *prefaced by* NIHON GWA KO, "Japanese Artist"
- 17 **Tatsuoka Hisakiku** as Inaba Omatsu, "on the occasion of the first appearance at Yedo from Shijo, Kyoto," full-length figure dancing and holding aloft a fan; HOSSO-YE *form*, URUSHI-YE; *signed* HOGETSUDO OKUMURA MASANOBU
* * In fine condition.
- 18 **An Actor Dancing** in front of a bit of landscape with waterfall and tower of a temple, holding his bamboo hat in his hands; on the tassels of his girdle the character JIU; HOSSO-YE *form*, URUSHI-YE; *signed* OKUMURA MASANOBU
- 19 **Dramatic Scene.** Sodezaki Iseno as Sakura Hime seated on the balcony of a house, and Sawamura Sojuro as the Priest Seigen seated below, holding a mirror to catch a reflection of her face, with a young man beside him holding a cup of tea; HOSSO-YE *form*; URUSHI-YE; *signed* OKUMURA SHINMIO MASANOBU
* * A fine impression in beautiful state.
See Illustration. Plate III.

MASANOBU SCHOOL.

- 20 **Two Women**, one seated at a low table with writing materials, and the other half-reclining beside her, looking on; outside the open SHOJI, a water vessel and dipper, and flowers beside a steam; *full-size, YOKO-YE form; coloured by hand; no signature*

TOSHINOBU (Okumura), c. 1720-1763.

- 21 **An Oiran** standing, facing to left holding a branch of cherry-blossom and SUISEN-AYAME flowers and leaves (a kind of gladiolus) which she is combining; HOSSO-YE *form*; URUSHI-YE *signed* YAMATO ESHI, "Japanese Painter," OKUMURA TOSHINOBU
* * Very fine and rare.
See Illustration. Plate III.

- 22 **Naniwa no Ashiya Kama.** "The Tea Kettles of Naniwa," a fanciful title for women of the tea-houses of Osaka. The right-hand sheet of a set of three, a woman standing holding the open front

LOT 22—*continued.*

of her KIMONO, with the word OSAKA as a MON ; HOSSO-YE *form* ; URUSHI-YE ; *signed* YAMATO GWA-KO, "Japanese Artist," OKUMURA TOSHINOBU

* * A very good print.

- 23 Ukino Niwa. "A Snow Garden," a fan-leaf with a lady and girl sitting by a brazier in a house watching three children making a great snowball outside ; *on a sheet of multi-coloured paper*, HOSSO-YE *form* ; URUSHI-YE ; *one of a series* SHIKI NO ASOBI, "Amusements of the Four Seasons," this being for winter ; *signed* OKUMURA TOSHINOBU

* * In very fine state.

SADANOBU (Tamura), c. 1730.

- 24 Nishikawa fu Sumi-ye Moyo, "Black Designs in Nishikawa Style." One of a set of three, left-hand, a woman standing, three-quarter back view with face turned to front, in front of a tea-house with "Osaka" on the curtain ; HOSSO-YE *form* ; URUSHI-YE ; *signed* TAMURA SADANOBU

* * Work by this pupil of Sukenobu is exceptionally rare ; the state of the print very fair.

See Illustration. Plate III.

KIYONOBU (Torii), 1664-1755 or 6.

- 25 Painting a Screen. A woman seated on a SHOGI painting a willow tree overhanging a stream, a man reclining by her side looking on, and a girl grinding her SUMI on a flat slab by the edge of the ENGAWA ; *full-size, oblong* ; YOKO-YE *form* ; *coloured by hand* ; *signed* KIJONOBU

* * The bold figures are strongly in the style of Masanobu. From the Wakai collection.

See Illustration. Plate IV.

- 26 A Fan Seller. A Man standing with folded hands, wearing a large bamboo hat, with a box on his back from which fans radiate, each bearing an actor's MON ; on the box UKIYO-YE IRO-IRO, "many kinds of Ukiyo pictures" (on the fans) ; HOSSO-YE *form* ; URUSHI-YE ; *not signed*

* * In good condition, only mellowed by time.

- 27 Sanokawa Ichimatsu as Kosho (a page) Kuminosuke standing by a garden fence under a flowering cherry tree facing left ; HOSSO-YE *form* ; URUSHI-YE ; *signed* TORII KIJONOBU

* * In magnificent condition.

- 28 A Falcon and Crane, the Falcon with its claws round the crane's head, tearing at its wing ; HOSSO-YE *form* ; URUSHI-YE ; *not signed*

- 29 **San buku tsui**, a Set of Three, two of which are undivided. Yuki-hira at Suma beach, with Murasame on his left, and Matsukaze on his right, the two ladies holding, the one paper, and the other his **SUZURI BAKO**; an incident from the Ise Monogatari; **HOSSO-YE form**; **BENI-YE printed in rose-pink and green**; signed **TORII KİYONAGA**

* * * Very rare and in fine state.

See Illustration. Plate V.

KIYOMASU (Torii), 1679-1762.

- 30 **Segawa Kikunojo** as Murasame at Suma beach carrying sea water in buckets suspended from a pole over her shoulders, under a pine tree; **HOSSO-YE form**; **URUSHI-YE**; signed **TORII KİYOMASU**

* * * In beautiful state. From the Wakai collection.

- 31 **Theatrical Scene**. Nakamura Shingoro as Kudo Sayemon, with sheathed sword in hand, standing over Sanogawa Mangiku as Soga no Goro stooping down in front of the stone wall of a castle; **HOSSO-YE form**; **URUSHI-YE**; signed **TORII KİYOMASU**

* * * In splendid condition. From the Wakai collection.

- 32 **Ryogoku bashi no Sekisho**. "Evening at Ryogoku Bridge." People on the bridge looking at the boats below, on which fireworks are being let off, and men bathing in the river; on the shore people and stalls; **HOSSO-YE form**; *coloured by hand*; *no. 4 of a series*, **YEDO HAKKEI**; *not signed*

* * * Beautiful state.

- 33 **Sotoorihime** standing, holding a poem slip, on a decorated rug, with an interior background; the green blinds and pink tassels in the background, and the pattern of the rug printed without key blocks; **HOSSO-YE form**; **BENI-YE**; *in two colours*; *not signed*

* * * Beautiful state. From the Wakai collection.

- 34 **Theatrical Scene**. Otani Kiji as a man standing over Segawa, Kikunojo as a woman, and threatening to strike her with a **MAKI-MONO** he holds aloft; in the background the corner of a house with a small bell at the angle of the roof; foliage of a tree without key blocks in sage green; **HOSSO-YE form**; *printed in yellow and sage green*; *the signature cut*

* * * In fine condition.

KIYOTOMO (Torii), worked 1717-1736.

- 35 **Ichikawa Danjuro** as a man dancing in front of a tall lantern, on which is a picture of a woman on a sprinkled gold ground; **HOSSO-YE form**; **URUSHI-YE**; signed **TORII KİYOTOMO**

* * * Work by this artist is very rare, and in such fine condition a marvel.

KIYOHIO (Torii), 1708-1766.

- 36 Sanokawa Ichimatsu as a KOMOSO, standing full length, facing right, with head turned to left, holding a bamboo hat, his under robe in chequered pattern, known as ICHIMATSU ; *large HOSSO-YE form ; printed in pink, green and blue, one colour superposed ; signed TORII KIOHIO*

KIYOMITSU (Torii), 1735-1785.

- 37 Ichikawa Bujuro as a man and Arashi Sankatsu as a woman, each holding up the "umbrella of loving accord" ; HOSSO-YE *form ; printed in pink, yellow and slatey blue ; signed TORII KIYOMITSU*
- 38 Segawa Kikunojo as a woman, standing facing left, head turned to right, holding a wicker vase filled with FUYU BOTAN, "winter pæony" ; *large HOSSO-YE form ; printed in four colours ; signed TORII KIYOMITSU*

* * A very fine copy.

See Illustration. Plate VI.

- 39 Anekawa Daikichi as the woman Shirotae standing, holding the double spouted saké ladle used at the marriage ceremony, with a paper butterfly on it ; HOSSO-YE *form ; printed in pink, red and slatey blue ; signed TORII KIYOMITSU*
- 40 Rokujo Udaijin gazing at a waterfall, his sword bearer squatting beside him ; HOSSO-YE *form ; USUZURI "thin colours" ; printed in yellow, pink and slatey blue, all except the figures without key block ; signed TORII KIYOMITSU*

* * Fine and rare. From the Wakai collection.

- 41 Ichikawa Komazo as a Samurai standing under an umbrella in a snow scene ; HOSSO-YE *form ; printed in four colours ; signed TORII KIYOMITSU*

KIYOTSUNE (Torii), 1735-1785.

- 42 Theatrical Scene. Bando Hikosaburo as Kosho (a page) Kichisaburo seated before a mirror holding up a small ZUSHI, with the figure of a god in it and rays of light, and Segawa Kikunojo as Yawoya Oshichi standing behind him with a comb in her hand ; HOSSO-YE *form ; printed in yellow and green ; signed TORII KIYOTSUNE*
- 43 Ichikawa Yawozo in male character as a seller of hairpins and cosmetics, standing with his box beside a New-year decoration of pine and bamboo ; HOSSO-YE *form ; printed in five colours ; signed TORII KIYOTSUNE*

* * In perfect condition.

- 44 **Onoye Matsusuke** as a girl with battledore and shuttlecock standing beside a New-year decoration of pine and bamboo; on a pale yellow ground; *HOSSO-YE form; printed in five colours; signed TORII KİYOTSUNE*

* * * Very fine state.

- 45 **Onatsu and Seijuro**, the woman standing with her hat fastened on to a branch of a bamboo over her shoulder, and Seijuro seated on the sun-lit bank of a stream; *small size; probably a book illustration; not signed*

TOYONOBU (Ishikawa), 1710-1785.

- 46 **Anekawa Daikichi** as a HANA-URI, "flower seller," carrying two stands, with flowering plants and trees suspended from a pole, on his shoulder; *HOSSO-YE form; BENI-YE; printed in pink and green; one of a set of three, the centre; signed ISHIKAWA TOYONOBU*

* * * In good state, but the BENI faded.

- 47 **Children Playing.** A little Boy holding a tee-to-tum seated before several other boys, and his sister standing behind him pretending to shave his head with a fan; through the open SHOGI a cistern of water beside a bush; *HOSSO-YE form; printed in four colours; signed ISHIKAWA TOYONOBU*

* * * In fine condition.

TOYOMASA (Ishikawa), worked 1770-1780.

- 48 **Boys at Play.** A group of four boys taking part in a theatrical scene, and a fifth sitting looking on; *large size, almost square; one of a set, FURIU JU-NI GATSU, "Refined Views of 12 months," this being for the fifth month; signed ISHIKAWA TOYOMASA*

* * * Perfect state. From the Hayashi collection.

- 49 **Funa Benkei.** "Benkei Boating," the name of a Nō song. A group of five boys in a room, the one in the foreground playing the ghost of Taira no Tomomori rising from the sea, the other four being on low seats as on a boat, and one as Benkei trying to lay the ghost; *large size, almost square; one of a set UTAI HACHIBAN, "Eight Songs"; signed ISHIKAWA TOYOMASA*

* * * Perfect state. From the Hayashi collection.

HARUNOBU (Suzuki), 1703-1770.

- 50 **A Musume** walking in a field under a branch of peach blossom, with a piece of fencing on one side; *large size, almost square; without background or text; printed in five colours; not signed c. 1760*

* * * Early work and in perfect state.

- 51 **A Girl helping a young noble to robe.** The pair are in front of an ornamental arch, through which a bough of cherry blossom is seen, the young man standing, and the girl kneeling helping to tie on his skirt; the shoulder pieces over the man's tunic like watered silk rendered by delicate gaufrage; *large size, almost square; without text; printed in seven colours; not signed* c. 1765

* * In perfect condition.

- 52 **Cranes.** Two standing on the bank of a stream and one flying in a rosy cloud, the feathers and the current in the stream rendered by gaufrage; *large size, almost square; no text; signed HARUNOBU* c. 1765

- 53 **The Sick Rooster.** A girl standing at the angle of a house in a garden holding a rooster in her arms, and another girl on the EN-GAWA holding a small cup of warm SAKÉ for the bird to drink; a glimpse into the interior shows a dadoed wall on which a pattern of fern shoots is impressed; *large size, almost square; without text; signed SUZUKI HARUNOBU* best period, c. 1766-1770

- 54 **Illustration of a Poem by Abe no Nakamaro:**

When I look abroad
O'er the wide-stretched "Plain of Heaven,"
Is the Moon the same
That on Mount Mikasa rose
In the land of Kasuga?

A Girl on a boat standing just outside the roofed portion, leaning her arm on it, holding a long pipe and gazing up at the full moon shining above a TORII on the bank; under the boat roof a girl playing the SAMISEN, and another looking out; *large size, almost square; poem in the clouds; robes gauffred richly; one of a Series of the Hundred Poets; signed HARUNOBU*

best period, c. 1766-1770

* * A very rich and beautiful composition in perfect condition.

- 55 **Illustration of a Poem by Tenchi Tenno:**

Coarse the rush mat roof
Sheltering the harvest hut
Of the autumn rice field;
And my sleeves are growing wet
With the moisture dripping through.

A Court Lady standing on the balcony of a palace watching peasants harvesting rice, and her young attendant playing with a dog. In sympathy she has placed herself in the position of the poor labourers, as did the Emperor who wrote the poem; *large size, almost square; one of a Series of the Hundred Poets; signed SUZUKI HARUNOBU* c. 1770

- 56 **O Fuji grinding Toilet Powders** in her father's YOJI YA, "tooth-brush shop," outside the grounds of the Asakusa Temple. The young lady sits by the edge of the shop turning a hand-mill and talking to another girl who is seated smoking; on a raised board are samples of tooth-brushes and toilet boxes, and in the rear the name of one of the celebrated powders made there: GENJI NIOI

LOT 56—*continued.*

FUSHI, "Genji scent tooth-powders;" in the foreground a cock picking up crumbs; *large size, almost square; without text; not signed* c. 1769

- * * In the year 1769 four young girls chosen for their beauty were selected to perform the ceremonial dance at the temple of Yushima Tenjin on the occasion of the installation of a statue of Ichizu Shoshi in the temple. Two were temple attendants, the third a servant at the Kagiya tea-house at Kasamori temple, and the fourth, O Fuji, the daughter of Niheiji, who kept the tooth-brush shop, Motoyanagi-ya at Asakusa. Four prints of Harunobu have for their principal subject this young beauty, one of which is in the British Museum Collection.

See Illustration. Plate VII.

- 57 **O Fuji looking at a Kakemono.** The young lady is seated at the corner of the shop with one hand on the upright pillar, holding the end of a KAKEMONO which a youth, seated beside her, is holding at the other end, showing a girl with a fan; behind her is the hand-mill and just an indication of the display of wares; and at the end of the shop front a board with the name of a tooth-powder under a fan, GENJI NIOI FUSHI, and the name of the shop, MOTOYANAGI-YA; *large size, almost square; with poem in the clouds; signed HARUNOBU*
- 58 **The Beauty of Moonlight.** Interior Scene, a young girl standing before white paper SHOJI looking through a barred opening at the moon rising on the horizon and casting its light on the sea, and a boat in the foreground; beside her a dog sits patiently; *large size, almost square; poem on the moon, in the clouds; signed HARUNOBU best period, c. 1766-1770*
- 59 **The Beauty of Snow.** Interior Scene, a young girl standing looking at two children in the snow-covered garden, one making a big snow-ball and the other blowing on his fingers to warm them; *large size almost square; poem on the snow, in the clouds; from the same set as the foregoing; signed HARUNOBU best period, c. 1766-1770*
- 60 **Kiku Getsu, "Chrysanthemum Month."** Interior Scene, a young man who has offered his love a bucket-shaped vase full of flowers, has had his advances repulsed, and has turned to go, when the lady plucks him by the sleeve to stay; meanwhile the lovers' tiff is being watched by a jealous girl from the partially-opened SHOJI of another apartment; *large size, nearly square; poem in the clouds; one of a series FUZOKU SHIKI KASEN, "Social Customs of the Four Seasons," this being for the 9th month; signed HARUNOBU*
- 61 **Tea-House Amenities.** Interior, a girl seated at her toilet, by the light of an ANDON, and another holding by the wrist a man on the floor and beating him with her long pipe; apple-green ground; *medium size, oblong; YOKO-YE; the first leaf of an erotic album; poem in the clouds; not signed*

* * In fine condition.

- 62 **Music Students.** A Girl seated in a room before a KOTO placing the plectrum on her thumb for playing, and another girl seated before her looking over a book of songs; the SHOGI partly open and a flowering plant outside; *large size, almost square; without text; not signed*

HARUSHIGE (Suzuki).

- 63 **Stocking a Fish Pond.** Two Girls standing by a small pond beside a house, one stooping and emptying a tub of water with some gold fish into the pond, and the other looking on and arranging a hair pin; *large size, almost square; with poem in the clouds; signed HARUSHIGE*

* * In fine condition. From the Hayashi collection. It is uncertain whether the signature on this print is the early artist name of Shiba Kokan or Koriusai.

SHIBA KOKAN, 1747-1818.

- 64 **Going to Worship.** A GOHOZEN or Tank of water dedicated to a Kami and used for washing the hands before worshipping, under a thick grove of SUGI BAYASHI or Cryptomerias, and a girl standing before it wiping her hands; *medium size, almost square, without text; not signed*

* * The drawing of the foliage is peculiarly the work of Kokan.

YOSHINOBU (Komai), c. 1770.

- 65 **Matsukaze of Ogi-ya** seated in an apartment with a GO table and a SHOGI board behind her, holding her hand over a brazier and her KAMURO bringing her a love letter; *medium size, almost square, one of a set, with the names of a number of women of the same house in the clouds; signed YOSHINOBU*

* * Yoshinobu is believed to have been the early signature of Koriusai. In grand condition

- 66 **Watering the Garden.** A young Girl beside a bucket of water, with a dipper sprinkling chrysanthemums, while a youth seated on the ENGAWA by his TOBAKO-BON looks on and chats to her; *medium size, almost square; without text; signed YOSHINOBU*

* * In beautiful state.

KORIUSAI (Isoda), 1720-c. 1782.

- 67 **Gi, "Fidelity."** Three Children playing, one standing on the ENGAWA of a house ordering another to bring his shoes, and a third squatting before his superior; *medium size, almost square; without text; one of a series FURIU GOJO KODOMI ASOBI, "Children's play. A refined version of The Five Virtues"; signed KORIUSAI*

- 68 **Flower Arrangement.** A Girl kneeling before a bronze vase with chrysanthemum flowers, picking up another branch to put in the vase, and a young man looking at her and putting his head through the barred opening behind her; *small size, almost square; with a poem in HOKKU form in the clouds; signed KORIUSAI*
- 69 **Ayatori**, "Playing Cat's-cradle." A Youth with the threads on his fingers seated beside a KOTATSU, and a girl taking them off; the plum-tree outside and the slight landscape in snow; *medium size, nearly square; one of a series SHIKI TEZUMA ASOBI*, "Sleight-of-hand games for the four Seasons"; *signed KORIU*
See Illustration. Plate VIII.
- 70 **Minazuki**, "The Sixth Month" (a poetical name). Two young Men standing outside the bars of a tea-house, one holding a branch of bamboo decorated with straw toys over his shoulder, talking to two girls inside, one of whom is passing a love letter through the bars; *medium size, almost square; one of a set ENRO JUNIKA GETSU*, "The twelve months in the charming second story of a tea-house"; *signed KORIN*
- 71 **Detected.** A Man disguised with a KOMOSO's hat which conceals his face, and holding a bamboo flageolet, standing outside a house with two girls on the ENGAWA, one of whom holds a mirror reflecting the face under the hat; *medium size, almost square; without text; signed KORIUSAI*
 * * In fine condition.
- 72 **Sansha no Rakugan**, "Homing geese at Sansha (Tea-house)." Two Women of the house sitting disconsolately by a barred window, and a KAMURO holding a TOBAKO-BON with a very bad fit of the blues; through the bars one of the girls watches a flight of geese, and all are longing for home; *medium size, almost square; one of a set FURIU JIN-RIN MITATE HAKKEI*, "Eight selected views of human relationships"; *signed KORIUSAI*
- 73 **A Group of Puppies** huddling together by a cluster of SUISEN-AYAME, or gladiolus, under a fence in the snow; *medium size, almost square; without text; signed KORIU*
- 74 **A Group of Cranes**, seven standing on a reedy bank, and three flying over a stream; *medium size, almost square; without text; not signed*
- 75 **A Crane's Nest** on the branch of a pine tree before a red sun, one white bird standing on the nest with young ones, and another flying overhead; feathers rendered by gaufrage; *medium size; almost square; without text; signed KORIUSAI*
 * * In fine state.

- 76 **Mandayu of Omi-ya** kneeling before a tapering vase arranging gladiolus flowers, and her two KAMURO standing behind her; *full-size, upright; one of a set* SEIRO SUGATA HAKKEI, "Eight Tea-house portraits"; *signed* KORIU

* * In beautiful state.

- 77 **Yahan furi no tei**, "Midnight appearance." Two Geisha standing side by side, one holding an open fan; *full-size, upright; one of a set* IMAYO GEISHA FUZOKU, "Customs of Geisha of the present day"; *without background; signed* KORIUSAI

* * In fine state.

- 78 "Talking about Customers getting drunk." Two Geisha standing side by side, one with morning glories on her dress, and the other with fishing nets and maple leaves; *full-size, upright; from the same set as the foregoing; without background; signed* KORIUSAI

* * In fine state.

- 79 **Two Women** standing side by side, one with an OBI decorated with the TAKARAMONO and the other with the long folds of her OBI at the back in fan pattern, looking downward at the arrangement of it; *full-size, upright; without background; one of a set* UKIYO ONNA FUZOKU JUKKO, "A Consideration of the Customs of Women of the Fleeting World"; *signed* KORIUSAI

* * In fine state.

- 80 **Kiyohana of Kagemanji-ya** standing facing to left arranging a hair pin with her right hand, and her two KAMURO behind her; all three with deep black OBI, the woman's decorated with TAKARAMONO and the girls striped; *without background; full-size, upright; one of the series* HINAGATA WAKANA NO HATSUMOYO, "The first dyed designs for Spring grasses"; *signed* KORIUSAI

* * In perfect condition.

- 81 **Meizan of Choji-ya** kneeling beside a stand on which is a goose-shaped KORO, with incense smoke issuing from its beak and back, holding in her hand a lotus-pod KORO, and smelling the perfume rising from it; her two KAMURO kneeling beside her in front of a Gō table; *full-size, upright; without background; from the same series as the foregoing; signed* KORIU

* * Very fine.

See Illustration. Plate IX.

- 82 **Sayoginu of Yotsumi-ya** kneeling before a vase of wicker-work design arranging a branch of peach blossom; her two KAMURO kneeling looking on, one with her arm on the other's shoulder; *full-size, upright; without background; from the same series as the foregoing; signed* KORIUSAI

- 83 **Shirataiye of Utamina-ya** seated leaning, with one arm on an open book, over a writing table; her KAMURO behind her showing a folded paper flower to a little boy; *full-size, upright; without background; one of a series SEIRO JUNI TAN, "Twelve tea-houses. Single sheets"*; signed KORIU
* * In perfect state.
- 84 **Mitsuharu of Daimonji-ya** squatting within the folds of a large screen resting her right hand on her pipe as a support while her KAMURO massages her back; *full-size, upright; signed KORIU*
* * In perfect condition.
- 85 **Choosing a Kimono.** A Woman of the Yoshiwara seated before a clothes horse looking at a dress which another woman is holding up for her inspection; *full-size, upright; without background; signed KORIUSAI*
* * In faultless state.
- 86 **Caught in the Rain.** A Yoshiwara Belle on promenade, with a prawn on the front of her OBI, caught in a shower, is being sheltered by the umbrella carried by a man-servant behind her; her two KAMURO on each side, one just opening an umbrella; *full-size, upright; without background; signed KORIU*
- 87 **Hashirakaki.** An Oiran and her attendant standing in the light from a house, and overhead four hanging lanterns against the darkness of night; *signed KORIU*

See Illustration. Plate X.

BUNCHO (Ippitsusai), worked c. 1764-1796.

- 88 **Iwai Hanshiro** as a Noble Lady, standing in front of a reed blind, wearing a KUGE's hat and holding a Court fan; *HOSSO-YE form; signed IPPITSUSAI BUNCHO*
- 89 **An Actor** as a UIRO URI, or Sweetmeat Seller, standing in front of the tea-house MIURA-YA, with his black boxes on his back, holding an open fan and a packet of his wares; *HOSSO-YE form; signed IPPITSUSAI BUNCHO*
* * In very fine state.
- 90 **Yamashita Handayu** in female character standing in a rain storm under an umbrella, to which a Court hat and open fan are attached; *grey wash background; HOSSO-YE form; signed IPPITSUSAI BUNCHO*
* * In fine state.
- 91 **Somenosuke of Matsuba-ya** on promenade, with her KAMURO following her; *HOSSO-YE form; yellow background; the OIRAN's name inscribed on a love letter at the top corner; signed IPPITSUSAI BUNCHO*

- 92 **Chozan of Choji-ya** walking in a snow-storm under an umbrella, and her KAMURO behind her just opening one; HOSSO-YE *form*; *grey wash background*; *signed* IPPITSUSAI BUNCHO
* * A beautiful print.
- 93 **Nakayama Tomesaburo** as Shizuka Gozen, holding the hat and robe of a Nō dancer, and with GOHEI attached to her OBI, standing by an arched window in front of a reed blind; HOSSO-YE *form*; *signed* IPPITSUSAI BUNCHO
* * In beautiful condition.
- 94 **Iwai Hanshiro** as Kuzunoha, the Fox Woman, dancing beside rice sheaves with the ears cut off, holding a staff and waving her hat in the air; stretched on ropes above her head are NARUKO for scaring away birds; HOSSO-YE *form*; *signed* IPPITSUSAI BUNCHO
* * In fine state.
- 95 **Iwai Hanshiro** in female character standing under a maple-tree beside rice sheaves and chrysanthemums, holding a thin staff across the back of her neck; HOSSO-YE *form*; *signed* IPPITSUSAI BUNCHO
- 96 **Takamura of Komatsu-ya** kneeling beside her TOBAKO-BON talking to her KAMURO, who kneels beside her in a room with reed blinds and a cylindrical wall vase with a stalk of liliun in it; *medium size, almost square*; *without text*; *signed* IPPITSUSAI BUNCHO
* * Very fine state.

See Illustration. Plate VIII.

SHUNSHO (Katsugawa), 1724-1792.

- 97 **Ichikawa Raizo** in male character, standing clenching his arm; HOSSO-YE *form*; *on yellow ground*; *not signed, but with the pot seal*
- 98 **Arashi Tokusaburo** in male character; HOSSO-YE *form*; *on yellow ground*; *not signed, but with the pot seal*
- 99 **Nakamura Tomijuro** in female character, imitating the bonze Kugyo about to murder Sanetomo as he was leaving the Temple of Hachimau at Kamakura; armed with a spear and waving a white robe; HOSSO-YE *form*; *signed* KATSUGAWA SHUNSHO, *and with the pot seal*
- 100 **An Actor** as Kudo Suketsune, standing holding a closed fan in one hand, and a banner with the crest of the Prince of Soma in the other; *wash background*; HOSSO-YE *form*; *signed* SHUNSHO, *and with pot seal*
- 101 **Ichikawa Yawazo** in male character, standing by the pile of buckets with water reserved in case of fire; *wash background*; HOSSO-YE *form*; *signed* KATSUGAWA SHUNSHO, *and with pot seal*

- 102 **Ogino Senjo** in male character, standing by a clump of bamboos holding a bare sword in his hand; *HOSSO-YE form*; signed SHUNSHO, and with pot seal
- 103 **Nakamura Tomijuro** in female character, standing before a toilet box looking at her clothes in the mirror; *without background*; *HOSSO-YE form*; signed SHUNSHO
* * In splendid condition.
- 104 **An Actor** in female character, standing beside some bundles of faggots on a yellow ground; *without background*; *HOSSO-YE form*; signed SHUNSHO
* * In splendid condition.
- 105 **Sanokawa Ichimatsu** in female character, standing just in front of the ENGAWA of a house with an UCHIWA fan sticking out behind from under her arm; *HOSSO-YE form*; signed SHUNSHO
* * In very fine state.
- 106 **Nakamura Tomijuro** in female character, standing on the balcony of a house overlooking the top of a cherry tree in blossom; *without background*; *HOSSO-YE form*; signed SHUNSHO
* * A beautiful print, in perfect state.
- 107 **Nakamura Tomijuro** in female character, standing by a fence in the snow, with uplifted chopper, about to cut down a budding dwarfed plum-tree in a pot; *without background*; *HOSSO-YE form*; signed SHUNSHO
* * A perfect impression.
- 108 **Segawa Kikunojo** in female character, standing in front of a striped background, with his crests for ornament, holding a scroll of writing and arranging a hair pin; *HOSSO-YE form*; signed KATSU SHUNSHO
- 109 **Yamashita Handayu** in female character, standing in front of a stone wall with two streams of water pouring down, holding a brush and a TANJAKU; *HOSSO-YE form*; signed SHUNSHO
- 110 **Arashi Sankatsu** in female character, standing looking over a cistern of water, beside which grows an aspidistra; *otherwise without background*; *HOSSO-YE form*; signed SHUNSHO
- 111 **Ichikawa Monosuke** in female character, standing in front of the engawa and closed SHOJI of a house, holding her handkerchiefs and a hairpin; *HOSSO-YE form*; signed SHUNSHO
* * In good state.
- 112 **Nakamura Nakazo** in male character, in a torrent of rain, standing with one foot on a shinto altar, holding a sheathed sword; *HOSSO-YE form*; signed SHUNSHO
* * A brilliant impression.
See Illustration. Plate VI.

- 113 **An Actor** in private costume, standing by a garden fence under a cherry tree, holding an umbrella; *extra large HOSSO-YE form; signed SHUNSHO*
- 114 **A Lady** standing by the **ENGAWA** of a house with reed blind partly raised and the branch of a pine tree projecting beyond the corner; wash background; *large size, almost square; without text or signature*
* * * In perfect condition.
- 115 **A Court Lady** standing in front of the posts of a temple **TORII** with pine trees beside it; *small size, almost square; one of the illustrations of the ISE MONOGATARI; not signed*
- 116 **Sericulture.** A Woman kneeling and brushing the silkworm larvæ from a paper sheet into a box, and another bringing a fresh sheet *medium size, almost square; no. 1 of a set KAIKO YASHINAI GUSA* "The nourishing of silkworms, for the simple"; *signed KATSUGAWA SHUNSHO*
* * * In fine state.

SHUNKO (Katsugawa), worked c. 1765-1790.

- 117 **An Actor** of the Nakayama School in female character standing holding up a robe; wash background with streak of cloud and branch of a tree; *HOSSO-YE form; signed KATSUGAWA SHUNKO*
- 118 **Ichikawa Yawozo** in male character standing by the pillar of a temple **TORII** holding a garden lantern with outstretched arm *HOSSO-YE form; signed SHUNKO*
* * * In beautiful state.
- 119 **An Actor** of the Ichikawa School in male character standing holding a **MAKIMONO**; mustard yellow ground, no background; *HOSSO-YE form; signed SHUNKO*
- 120 **Ichikawa Yawozo** as Kudo Suketsune standing before a banded background with the Kudo crest, holding up his robe, and with a closed fan in his other hand; *HOSSO-YE form; signed SHUNKO*
* * * In very fine state.
- 121 **Iwai Hanshiro** in female character as a **HARUGOMA** dancer, holding a hobby-horse head; dadoed background; *signed SHUNKO*
* * * In beautiful state.
- 122 **Nakamura Tomijuro** in female character as a **HARUGOMA** dancer, holding a horse-head aloft in her left hand; mustard yellow ground, without background; *HOSSO-YE form; signed SHUNKO*
* * * In beautiful state.
- 123 **Iwai Hanshiro** in female character standing pulling on her **SHIKAKE** before a striped dado and under a checkered roof; *HOSSO-YE form; signed SHUNKO*
* * * In fine state.

- 124 **Segawa Kikunojo** as a TENNIN in the Nō called HAGOROMO, clinging to a pine tree on which she has hung her feather robe, and looking at her face reflected in water; the scene at Miyo no Matsubara; *HOSSO-YE form*; signed SHUNKO

* * A good impression.

See Illustration. Plate VI.

- 125 **Iwai Hanshiro** in female character, and an Actor of the Ichikawa School in male character, in the MOMIJI GARI, or maple dance; without background; *full-size, upright*; signed SHUNKO

* * In perfect state.

KIYONAGA (Torii), 1752-1814.

- 126 **Shiokumi.** Two Women at Suma beach under a pine tree, one wearing a KUGE's hat, and both with pails slung on poles over their shoulders for carrying salt water; *medium size, almost square*; signed KIYONAGA

* * In fine state.

- 127 **Court Ladies at Springtime.** The ground floor of the ladies' apartments opening on to a garden, one lady standing listening to the nightingale singing on a blossoming plum tree, two others seated writing poems, another bringing them a branch of the plum blossom, and a fifth pointing out some object; *full-size, oblong*; *not signed*

- 128 **Two Court Ladies** on the balcony of a house, with reed blinds partly drawn up, one standing, the other kneeling, looking out upon a landscape of hills with cherry and pine trees, peeping up through a low-lying mist; *full-size, upright*; signed KIYONAGA

* * Early work, and in grand state.

- 129 **Gedo**, "The way down." A Group of three young boys with an older one on a flight of steps coming down from a temple, one of them pointing out a fox jumping over a waterfall on the hill side; *medium size, almost square*; *one of a series JU-NI KA GETSU*, "The Twelve Months"; signed KIYONAGA

- 130 **West of Yedo.** Two Women and a boy attendant in the fields at springtime, under a pine tree; *medium size, almost square*; *one of a series of four (?) FURIU KOTO*, "Refined (views of) Yedo," this being for the "west"; signed KIYONAGA

- 131 **Hour of the Snake, i.e. 9 to 11 A.M.** A Woman asleep leaning on a KOTATSU, her samisen lying on its box, and an attendant rolling up a religious KAKEMONO and removing the offerings; *small size, almost square*; *one of a series FURIU JU-NI TOKI*, "Refined Views of the Twelve Hours"; signed KIYONAGA

* * From the Hayashi collection.

- 132 **Going to the Temple.** A Group of three ladies single file, followed by a domestic and a little girl carrying a TOBAKO BON, passing through Uyeno Park at cherry blossom time; without background; *medium size, almost square; one of a series* SHIKI NO TSUKE MODE, "Monthly Temple Visiting for the Four Seasons"; *signed* KIYONAGA
* * In fine state.
- 133 **The Fifth Month.** Two Women on the ENGAWA of a house with the reed blind partly rolled up, one reclining on the floor, the other standing tying her OBI, looking out into the garden where pæonies are blooming in a square tub; *medium size, nearly square; one of a series* FUZOKU JU-NI TSUI, "Customs of the Twelve Months"; *signed* KIYONAGA
* * In perfect condition.
- 134 **Kusazuri biki**, "Breaking the skirt of armour." A religious theatrical entertainment, in which the actors imitate the feat of Asahino Saburo in breaking off the skirt of Soga no Goro; *medium size, almost square; one of a series* SANNO GO SAIREI, "The honourable religious celebration of Sanno" (temple); *not signed*
* * Perfect state.
- 135 **Shakkio Hanagasa**, "Dance of the Flower Hats." A Girl dancing with a fan, two others with flower hats sitting by, and two girl musicians each playing a SAMISEN; *one of the same series as the foregoing; signed* KIYONAGA
* * Perfect state.
- 136 **Shiokumi odori**, "Carrying salt water dance." In the centre a girl, with buckets suspended from a rod on her shoulders, dancing, at each side of her another girl dancer with crutch stick, and two musicians at the back playing SAMISENS; *from the same series as the foregoing, but for the KANDA temple; signed* KIYONAGA
* * Perfect state.
- 137 **Tanabata**, "The Weaver's Festival," seventh month. A Group of three boys hanging paper ornaments on a tall stem of bamboo, a girl writing at a low table, and a younger on the floor reading a book of instruction for girls; *full-size, upright; one of a series* KODOKARA GO SETSU ASOBI, "Children's Amusements of the Five Seasons"; *signed* KIYONAGA
- 138 **Hina Matsuri**, "Doll Festival," third month. A Group of three little girls and two younger boys before a raised stand on which toys are displayed, one nursing a doll, and another with SAKÉ kettle dispensing hospitality to the baby boy on the floor; *from the same set as the foregoing; signed* KIYONAGA
- 139 **Hina Matsuri.** One sheet of a triptych dealing with the same subject as the foregoing; *full-size, upright; not signed*

- 140 **Ongyoku Tegoto no Asobi**, "Amusements in vocal and instrumental music." A Girl seated playing the SAMISEN and two women standing beside her singing, before a candle in a tall candlestick; without background; *one of a series, full-size, upright; signed KIYONAGA*
 * * In perfect state.
- 141 **Ongyoku Tegoto no Asobi**; another from this set. A Youth and a little Boy hand in hand, followed by a woman with a pink and red figured OBI, and a companion by her side, and another woman with an umbrella closed in the rear, close under the base of a great lantern overhead, but whether of temple or tea-house is not clear; *signed KIYONAGA*
 * * In perfect state.
- 142 **Ichikawa Yawozo** in private life seated in a tea-house fanning himself and telling a tale to two girls, one seated with a SAMISEN holding her hand with the BACHI in it before her mouth, laughing, and the other standing up and fanning the actor; without background; *full-size, upright; signed KIYONAGA*
 * * In perfect state.
- 143 **The Bath House.** A Woman in the tub washing, seen through the bars, and another outside the door in a blue figured YUKATA drying her ears and talking to a black dog; *medium size, almost square; one of a series IRO KURABE YENFU SUGATA*, "The influences of form and colour compared," this being for "White"; *signed KIYONAGA*
 * * Very fine, but a slight stain on one corner.
- 144 **Theatrical Scene.** Iwai Hanshiro as Kuzunoha the fox woman standing talking to Ichikawa Yawozo as her servant Akampe, who holds in his arms her son Abe no Seimei, a young boy, the part taken by another member of the Ichikawa school; *full-size, upright; signed KIYONAGA*
 * * In perfect state.
- 145 **Three Beauties.** Two standing, the central one holding a pipe, in conversation with a third kneeling and holding a short telescope; no background; *full-size, upright; one of a series TOSEI URI BIJIN AWASE*, "A Comparison of the Beauties of the Prostitute quarter," this being for NAN EKI NO KEI, "the southern station of Shinagawa"; *signed KIYONAGA*
 * * A glorious print in magnificent condition.
See Illustration. Plate XI.
- 146 **Hinatsuru of Choji-ya** with a companion, followed by her two KAMURO and a female domestic walking to the right by a railed-in show of pæonies in bloom; apparently one sheet from a triptych; *full-size, upright; signed KIYONAGA*
 * * A gorgeous piece of colour and in fine state.

- 147 **Katachino of Ogi-ya** followed by her two KAMURO and another woman in black kimono in the rear, walking to the left by a railed-in show of pæonies in bloom; apparently one sheet from the same triptych as the foregoing; *full-size, upright*; signed KIYONAGA

* * In the same fine state as the foregoing.

- 148 **Segawa of Matsuba-ya** on promenade, with her two KAMURO behind her, passing the stand where buckets of water are piled up in reserve in case of fire, at the corner of the House of the Pine; *full-size, upright*; one of the series HINAGATA WAKANA NO HATSU-MOYO, "The first dyed designs for Spring Grasses"; signed KIYONAGA

* * An exceptionally brilliant impression in grand state.

- 149 **Hashirakaki**—The Kagura Dance. A Woman with an open fan and holding aloft a Shinto cluster of crotals, standing under a vermilion awning; *not signed*

* * In nice condition.

See Illustration. Plate X.

- 150 **Hashirakaki**. A Woman kneeling before her mirror attending to her toilet, and another standing reading a letter; above her head a shelf with a box and a folded letter beside it; signed KIYONAGA

* * Pleasantly mellowed in tone.

See Illustration. Plate XII.

- 151 **Hashirakaki**. New Year Customs, a woman hanging a KAKEMONO above a small stand with pine decorations, the KAKEMONO showing BAMBOO; one of a set FUZOKU JU-NI TSUI, "Customs of the Twelve Months"; signed KIYONAGA

* * From the Hayashi collection.

SANCHO, c. 1785.

- 152 **Balcony of a Tea-house** overlooking the Sumida river, a young man seated with a pipe, leaning against the balustrade, and a girl seated beside him with a SAMISEN; before them a girl is standing holding a circular fan; *medium size, upright*; one of a series GO SETSU YEN, "Festivals of the Five Seasons," this being for TANGO, the fifth day of the fifth month; signed SANCHO

* * The work of this artist is very rare, and remarkably like that of Kiyonaga. The print in beautiful condition.

KIYOMINE TORII (1786-1868).

- 153 **Half-length Portrait** of a woman holding a SAKÉ cup, facing right; outlines of the face and hand printed in flesh tints; *full size, upright*; one of a series AZUMA NISHIKI BIJIN AWASE, "The brocades of Azuma and Beauties joined together"; signed KIYOMINE

* * A fine copy.

- 154 **Half-length Portrait** of a Woman fixing a bow in front of her head, facing left; outlines of the face and arms printed in flesh tints; *one of the same series as the foregoing*; signed KIYOMINE
* * A very fine copy. From the Hayashi collection.
- 155 **Mioharu of Sanomatsu-ya** on promenade, passing the New Year's decoration of pine and bamboo lashed together; *full-size, upright*; signed KIYOMINE
* * A brilliant impression.
- 156 **Mother and Child.** Half-length figures, the little boy holding a stem of bamboo decorated for the Tanabata festival; *full-size, upright*; *one of a set of the Five Seasons*; signed KIYOMINE
* * In faultless state.
- 157 **Trying on a new Robe.** A Woman in loose attire standing before a table mirror looking at the effect of a new SHIKAKE; *full-size, upright*; *one of a set* TOSEI BJIN ONNA HINAGATA, "Designs for Beauties of the Present Day"; signed TORII KIYOMINE

SHUNCHO (Katsugawa), worked c. 1770-1790.

Go-Sekku, "The Five Festivals," a set of five superb prints of *Yoshiwara Beauties*, in costumes emblematic of the Festival, without background, each having a small circle in the right top corner containing an emblem of the fête; *full-size, upright*; signed SHUNCHO; publisher, IZUMIYA ICHIBEI of Yedo. All in exceptionally fine state.

- 158 **The First Month**, 1st day. Nanakoshi of Ogi-ya on promenade, passing to the left, her KAMURO on each side of her, one carrying a large painted battledore, and two other women following in the rear. In the circle pine and bamboo
See Illustration. Plate XIII.
- 159 **The Third Month**, 3rd day. Hina Matsuri, the doll festival for girls. Makinoto of Choji-ya with her two KAMURO on the near side and a companion on the farther side, passing to the right, followed by another woman. In the circle two dolls
- 160 **The Fifth Month**, 5th day. Tango, the boy's festival. Seiyama of Matsuba-ya passing to the right, followed by her two KAMURO and a domestic. In the circle two flags
- 161 **The Seventh Month**, 7th day. Tanabata, the Weaver's festival. Shizuka of Tama-ya with her paper handkerchiefs touching her chin, passing to the right, followed by two other women, one holding a fan and two KAMURO one behind the other. In the circle bamboo decorated with coloured papers

- 162 **The Ninth Month, 9th day.** Choyo, the Chrysanthemum festival. Katano of Ogi-ya passing to the right, her two KAMURO behind her, followed by another woman and a domestic. In the circle chrysanthemum flowers
- 163 **Hanaogi of Ogi-ya** and one of her KAMURO beside her, the other beside a young man preceding her, and two other women, one in the rear, on promenade to the left; a lovely soft toned print in greys, pale yellow, green and soft violet, enriched by gaufrage; without background; *full-size, upright; signed* USHIDO SHUNCHO
* * In beautiful state.
- 164 **Senzan of Choji-ya** and **Ogino of Ogi-ya**, side by side, each with her two KAMURO, and the latter having also a youth beside her, passing to the right, followed by a domestic; *a beautiful composition in soft greys, yellow and violet, without background; full-size, upright; signed* USHIDO SHUNCHO
* * In fine state but for a slight worm-hole.
- 165 **New Year Ceremonies.** A group of four women, one carrying offerings which another is about to place on the KAMI-DANA or god's shelf, before which is a bucket of New Year water decorated with fern and GOHEI, another mixing green herbs, the fourth fanning the embers in a cooking brazier, and a boy carrying a tray of clean cups; *full-size, upright; signed* SHUNCHO, *sealed* CHURIN
- 166 **Arranging Iris Blooms.** A Girl kneeling on the floor in a house with shears cutting iris for a cylindrical vase, and another sitting on the edge of the Engawa by her TOBAKO-BON, talking to her; *small size, almost square; one of a series* IMAYO YATSU HINAGATA, "Eight Designs. Present Style"; *signed* SHUNCHO
* * In perfect state. From the Hayashi collection.
- 167 **Sericulture.** A Woman winding silk from cocoons in a boiler of hot water with a fire under it, and a girl standing talking to her; *medium size, almost square; one of a series* NANA IRO WAZA KAIKO ORI, "Seven replies to work in rearing silkworms"; *signed* SHUNCHO
- 168 **Three Costume Studies.** Two Ladies coming from the bath and a female servant carrying their bath robes; *without background; medium size, almost square; one of a series* FUYO OYOBAZU BIJIN YOSOOI, "Beauties dressed so that the Lotus flower cannot compare with them"; *not signed, but sealed* SHUNCHO
* * In fine state.
- 169 **Imoseyama**, the name of a play. A young Woman destined by her parents to be the bride of one she does not love, seated on a low bench with averted face, taking leave of her lover and yet clinging to his coat, while two friends in the background look on deeply affected; landscape background of a hillside; *medium size, nearly square; one of a set of five; signed* SHUNCHO
* * In beautiful state.

SHUNCHO and SHUNKO.

- 170 **An Actor going home.** Divested of his theatrical costume and in private attire, with a handkerchief tied over his head, the actor, by SHUNKO, is accompanied by a lady and a domestic carrying a lantern, who is engaged in conversation with him; *the two female figures by SHUNCHO*

* * Very rare, interesting, and in perfect state.

See Illustration. Plate XIV





SECOND DAY'S SALE.

SHUNMAN (Kubo), *worked c. 1785-1815.*

LOT

- 171 **A Night Scene.** The right-hand sheet of a triptych in which groups of pedestrians are passing the high fence outside a house, in the open upper chamber of which a party sits, the room being lit up. In this sheet a woman has arrived at the side gate with a basket of fish, and two women from the house, one holding a lantern, have come out to attend to her. Where the light of the lantern falls, the objects are coloured in natural tones, but the absence of light is depicted in greys and black; *full-size, upright; signed KUBO SHUNMAN*

* * In perfect state.

See Illustration. Plate XV.

- 172 **Scene in a Tea-house.** The right-hand sheet of a diptych (or possibly of a triptych). An upper room overlooking the Sumida River, a man and a woman playing forfeits, a woman wiping her samisen, another playing, and a waitress bringing in a tray of refreshments; *full-size, upright; signed KUBO SHUNMAN*

* * In good condition.

- 173 **Two Ladies.** A covered boat drawn up at a landing-place by a steep bank, and a manservant with a bag round his shoulders just pushing the boat off into the stream; a driving shower puts the further bank and a bridge in the distance in mist; *full-size, oblong; YOKO-YE, an illustration from a book of poems; signed SHOZADO KUBO SHUNMAN*

SHUNZAN (Katsugawa), *worked c. 1776-1800.*

- 174 **Mochi pounders.** A group of four men standing around a mortar with wooden hammer-shaped pestles making mochi for the New Year; *medium size, upright; one of a series SEIRO NIWAKA, "The Niwaka of the Tea-houses"; signed KATSUGAWA SHUNZAN*

- 175 **The Manzai Dance.** Two Women, one with a fan and the other beating a TSUZUMI dancing, and another woman holding a lantern, in front of a house decorated with pine trees and hung with the SHIMENAWA; *full-size, upright; one of another NIWAKA series; signed SHUNZAN*

* * In fine state. From the Hayashi collection.

- 176 **Zato Odori, "Dance of the Blind."** A group of six men, all with staves and one waving a fan, dancing in front of a fenced-in group of flowering chrysanthemums; *medium size, almost square; from another set of SEIRO NIWAKA; signed SHUNZAN*

- 177 **Omo Shiroki, "The white face."** A woman and a girl catching insects in the daytime under a blossoming cherry tree, the woman with a fan; *small size, almost square; one of a set JUTAI, "Ten Styles of insect catching," this No. 6; signed SHUNZAN*

- 178 **Komayaka Narutei, "The small buz in the dark."** A man stooping down under a tree with a lantern amongst grasses, and a girl beside him standing, holding an insect cage; *from the same set as the foregoing, this No. 7; signed SHUNZAN*

- 179 **In the Cool of Evening.** One sheet of a triptych. A group of ladies on the open balcony of a house overlooking water, with a castle on the far shore; one is resting a telescope on another's shoulder for a view, two are seated, and another stands by the upright of the Shogi track; *full-size, upright; signed SHUNZAN*

* * From the Hayashi collection.

- 180 **Daybreak by the Bay of Yedo.** Triptych. Three groups, on the right and left-hand sheets of two women, and on the centre sheet of two women and a man on high ground overlooking the bay, with cherry trees in blossom, the man raising the candle in an Odowara collapsible lantern to blow it out, and the women walking about enjoying the fresh morning air; *full-size, upright; title MITSU NO AKEBONO, "Three (sheets) of morning twilight"; signed KATSU SHUNZAN (3)*

* * In faultless state.

See Illustration. Plate XVI.

SHUNYEI (Katsugawa), 1769-1819.

Oshiyegata, "TO PRESS FLOSS SILK," a method of making pictures. *Four of a set, large size figures on a yellow ground; full-size, upright; each signed SHUNYEI; publisher YEIJUDO of Yedo. All in fine state.*

- 181 **Sakiyo, "Lion dancer."** A Woman with long red hair, a pæony on her hat, and a branch of pæony in each hand, engaged in dancing
- 182 **Otoko Mai, "To dance disguised as a man."** A Woman wearing a sword, and a KUGE'S hat, with GOHEI appended to her OBI behind, and holding a fan

- 183 **Kuzunoha**, "The Fox-woman's dance." A Woman holding a black hat on the top of the staff she holds on the ground, her dress decorated with NARIKO for scaring birds
- 184 **Mushi uri**, "The Insect-seller dance." A Woman with a rod over her shoulders supporting two insect cages, performing her rhythmic revolutions

See Illustration. Plate XVII.

- 185 **Chiushingura**, "The Loyal League." A complete set of 12 sheets showing the 11 scenes, the last being a double sheet; *first issue by YEIJUDO of Yedo; medium size, almost square; each signed SHUNYEI* (12)
- 186 **Iwai Hanshiro**, in female character, standing in front of a house with bamboo at the corner; and an Actor of the Ichikawa School as a YAKKO or servant; *both HOSSO-YE form; signed SHUNYEI* (2)

SHUNTEI (Katsugawa), 1769-1820.

- 187 **A Dengaku Restaurant.** At the farther end of the shop people taking refreshments; in the centre a woman clerk keeping the accounts; at the near end a woman fanning the fire for baking the DENGAKU, cakes made of TOFU, or bean curd, and another carrying away a dish full of the delicacies; *full-size, upright; signed SHUNTEI*

SHUNSEN (Kashosai), worked c. 1790-1829.

- 188 **Iwai Hanshiro** in female character, standing under a willow beside a stream; *HOSSO-YE form; signed SHUNSEN*; and two smaller circular views of Lake Biwa from a set of eight; *not signed* (3)
- 189 **Three Landscapes.** Ladies picnicing, *not signed*; Ladies in the country with two children, *signed SHUNSEN*; and a Snow Scene on the bank of the Sumida River, *signed KASHOSAI SHUNSEN* (3)

SHIGEMASA (Kitao), 1738-1819.

- 190 **The Night Attack.** Last scene of the Chiushingura, *full-size, oblong*; and Women picking mulberry leaves for silkworms, *medium size, almost square; from a set KAICO YASHINAI GUSA; both signed KITAO SHIGEMASA* (2)
- 191 **Two Ladies** out walking, attended by a maid who follows behind, fine bold figures on a very pale wash background; *full-size, upright, without text or signature*

MASANOBU (Kitao), 1761-1816.

- 192 **A Group of Three Women**, one seated by her TOBAKO-BON with a long pipe talking to one in the centre standing, and another standing holding a fan and a tassel for a cat to play with; *fine bold composition without background; full-size, upright; one of a set* TOSEI BIJIN IRO KURABI, "A Comparison of Colours on Beauties of the present day"; *signed* KITAO MASANOBU

* * In perfect state.

See Illustration. Plate XVIII.

- 193 **Night Rain at Kiozumi**. Three girls crossing a plank bridge over a stream, the two in front, a lady and her maid holding an umbrella and a lantern, followed by a third just opening an umbrella; *medium size, almost square; one of a series* KANAZAWA HAKKEI; *signed* KITAO MASANOBU

* * In beautiful state.

MASAYOSHI (Kitao), 1761-1824.

- 194 **Yoshitsune Serenading Joruri Hime**. He stands with flute in hand by a girl holding a lantern, and another girl sits on the engawa of a house behind him; *medium size, almost square; signed* MASAYOSHI

* * In fine condition.

KOKO (Namioka).

- 195 **Nakamura Kiyosaburo** as the woman Osai holding a colour print of an actor, on a green wash ground; *HOSSO-YE form; signed* NAMIOKA KOKO

* * Very rare. The name not given in Japanese bibliographies.

SHARAKU (Toshiusai), *worked c. 1775-1810*.

- 196 **Onoye Kikugoro** in the character of Banzuin Chobei, the head of the Otokodate who befriended Gompachi and finally buried him; a half-length portrait of a man with a handkerchief round his head, holding a pipe, on a silver ground; *full-size, upright; signed* TOSHIUSAI SHARAKU. Also a forgery of the same print (2)

- 196A **Ichikawa Omezo** in male character, full-length figure holding his sword, on a yellow ground; *HOSSO-YE form; signed* TOSHIUSAI SHARAKU

* * Full-length figures by Sharaku are rare.

UTAMARO (Kitagawa), 1754-1806.

SHIOHI NO TSUTO, "*Presents of the Ebb-tide.*" *The complete set of eight plates from the original edition published by KOSHODO TSUTAYA JUZABRO, Yedo, about 1780 ; full-size, oblong ; YOKO-YE ; not signed.*

- 197 **View of the Beach in the Bay of Yedo** at ebb-tide with people gathering shells, in colours, the waves and surf rendered by gaufrage. *No. 1*
- 198 **Two Sheets** showing various kinds of shells in colours and mica. *Nos. 2 and 3* (2)
- 199 Two more in colours and mica. *Nos. 4 and 5* (2)
- 200 Two more in colours and mica. *Nos. 6 and 7* (2)
- 201 **Ladies Playing Kai-awase**, a game played with shells, in colours and gold. *No. 8*
-
- 202 **Playing Kubibiki**, a trial of strength for the neck. Two girls seated with a long scarf round their necks so that each can pull against the other, on the right the champion of the West, Okita of Naniwaya, and on the left the champion of the East, Hisa of Takashima. Both are on a red rug, at the corners of which are two other girls fanning the opponents ; *full-size, oblong ; signed UTAMARŌ*
* * In fine condition.
- 203 **Leaving the Riodaishi Temple.** Three young women, a SAMURAI and a boy servant, all in high spirits, passing down a hillside, with the valley hidden in mist ; *medium size, upright ; one of a set YEDO HAKKEI*, this being the "Evening Bell at Uyeno" scene ; *signed UTAMARO*
- 204 **After the Bath.** A woman loosely clad in a grey YUKATA, holding a towel, standing before a low screen, and another woman kneeling arranging the robe she is to put on ; *without background ; full-size, upright ; signed UTAMARO*
- 205 **Two Women and a Boy.** One, a Yoshiwara belle, looking at a plank bridge over a stream, the boy holding a fox mask pulling at her, and the domestic stooping over the child as if to check his worrying ; *without background ; medium size, upright ; probably one of a Tamagawa set, this seeming to have reference to the Koya, or Poisoned Tama River ; signed UTAMARO*
- 206 **Seiro Niwaka**, "The Niwaka (Festival) of the Tea-houses." Two women in a comic dance, both clad in dresses decorated with white hares ; on an upright post the crow of the sun surrounded with GOHEI ; wash background ; *medium size, upright ; signed UTAMARO*

- 207 **Seiro Niwaka.** Two women in a comic dance dressed as fishermen, with straw skirts; wash background; *from the same set as the foregoing*; signed UTAMARO
- 208 **Yoshiwara Tokei,** "Clock of the Yoshiwara." Two prints: The Rat hour, 11 p.m. to 1 a.m., a courtesan standing in a doorway, and a servant and KAMURO taking in refreshment—The Dragon hour, 7 a.m. to 9 a.m., a courtesan asleep under the FUTON, and her KAMURO just waking at the call from a girl in the doorway; *both small size, upright*; signed UTAMARO
* * In fine state.
- 209 **Okita of Naniwa-ya.** Bust portrait of a little Beauty who was a great favourite of the artist, on pale yellow ground; *medium size, almost square*; signed UTAMARO
* * Very fine. From the Hayashi collection.
- 210 **Midorigi of Wakamatsu-ya** with a companion and her two KAMURO beside her, and a domestic following, on promenade at the time of cherry blossom; *without background*; *full-size, upright*; signed UTAMARO
* * Early work, and in perfect state.
- 211 **A Half-length Portrait** of a Woman pushing her fingers through a collapsible lantern, outlines of face and arms in flesh tints, *without background*; *full-size, upright*; signed UTAMARO
- 212 **Hinatsura and Karakoto,** two beauties of Choji-ya, half-length and bust portraits, *without background*; *full-size, upright*; signed UTAMARO
- 213 **Two Bijin,** one half-length, looking at the other, bust only, holding a small pot of growing grasses, in which is standing a white crane looking at a scarecrow; *without background or signature*
- 214 **Fujin Tewaza Ju-ni Ko.** "Twelve forms of women's handiwork." KAMIYUI, "Hairdresser." A half-length figure of a Woman standing combing out the hair of another woman, bust portrait; on pale wash background; *full-size, upright*; signed UTAMARO
* * Bold work; in fine state.
- 215 **Fujin Tewaza Ju-ni Ko.** SHUCHUKA, "Water flowers." A half-length figure of a Man standing talking to a bust of a woman seated in front of a display of tooth-brushes, a maker of little toy things that expand in water like flowerets; same series as the foregoing; signed UTAMARO
- 216 **Fujin Tewaza Ju-ni Ko.** TOFU, a food made of bean curd. A half-length Woman standing cutting up a long cake of this material into slices, and a bust of a woman talking to her; same series as the foregoing; signed UTAMARO

- 217 **Fujin Tewaza Ju-ni Ko. HATA-ORI**, "Weaver." A Woman three-quarter length, showing a piece of checkered material to a woman half-length, seated in a loom with a shuttle in her hand; same series as the foregoing; *signed* UTAMARO

- 218 **Nishiki-ori, Utamaro Kata, Shin Moyo**. "New style, Utamaro pattern Brocade weaving." Large figure of a Woman, the face slightly tinted, kneeling, drawing her SHIKAKE tightly around her, and looking over her shoulder at the graceful sweep of the robe; on pale yellow ground; *full-size, upright*; *signed* UTAMARO

* * * Very fine and rare.

See Illustration. Plate XIX.

- 219 **Seiro Settsu Gekka**. "Snow, Moon, and Flower of the Tea-houses." Mitsuma of Hiogo-ya seated in front of a white birdcage, holding a white hare in her lap, and another woman standing by a cylindrical vase filled with chrysanthemums and Kusa grass; this set is differentiated by colours, the white of the hare standing for Snow; on pale yellow ground; *full-size, upright*; *signed* UTAMARO

* * * In fine state.

See Illustration. Plate XX.

- 220 **Seiro Niwaka onna Geisha**. "Female Geisha at the Niwaka of the Tea-houses." Two Women preparing for the festival, one kneeling before a mirror applying BENI to her face, and the other standing, being assisted on with a robe by a female servant; *full-size, upright*; *signed* UTAMARO

* * * Early work, a fine composition and in grand condition.

- 221 **Shingata Go Shiki Some**. "New designs for dyeing in five colours." A half-length and a bust, portraits of Two Women, without background; in the top left corner, a piece of checkered folded material in red, signifying the colour represented; *full-size, upright*; *signed* UTAMARO

* * * From the Hayashi collection. This series is not mentioned by Kurth.

- 222 **Saki Zoroi shin taku no Kwadan**. "The opening of a Flower in the garden of the new house." A poetical title for the arrival of a new occupant of the Yoshiwara, in this case Komurasaki of Tama-ya, seated on the floor with a samisen and two other women standing behind her; without background; *full-size, upright*; *signed* UTAMARO

* * * From the Hayashi collection. A series not mentioned by Kurth.

- 223 **Natsu isho Tosei Bijin**. "Modern Beauties in Summer Dress." A Woman kneeling peeling a lemon before a basin filled with sliced lemon, and a boy standing by; without background; in the right-hand top corner, the sign of the draper Araki; *full-size, upright*; *signed* UTAMARO

* * * From the Hayashi collection.

- 224 **Yedo no Hana Musume Joruri.** "Flowers of Yedo—Girls of the Musical Drama." A Geisha seated before a low desk with a song-book open upon it, holding a SAMISEN and BACHI, with head turned to her right, fixing a hairpin in her hair; without background, except a spray of blossom behind the title; *full-size, upright; signed* UTAMARO
- 225 **Hinatsuru of Choji-ya**, making an obeisance, SHAGAMI, beside a vase with SUISEN-AYAME flowers, and her KAMURO beside her; without background; *full-size, upright; signed* UTAMARO
 * * * In fine state. From the Hayashi collection.
- 226 **Ninth Month, 9th Day. CHOYO**, the Chrysanthemum Festival. Two Women, one standing holding a SAKÉ kettle decorated with chrysanthemum blooms, and the other kneeling arranging other blooms in a cylindrical vase; behind them a KOTO; without background; *full-size, upright; signed* UTAMARO
 * * * In fine state. From the Hayashi collection.
- 227 **Tsukioka of Hiogo-ya**, seated by a pile of books with one in her hand reading; without background; *full-size, upright; one of a series*, YUKUN NANA KOMACHI, "*Courtezans as the Seven Kōmachi*," *signed* UTAMARO
 * * * In fine state. From the Hayashi collection. This set is not mentioned by Kurth.
- 228 **Karakoto of Choji-ya**, seated and reclining on her SAMISEN case; one of the same series as the foregoing; *signed* UTAMARO
 * * * In fine state.
- 229 **Yosoi of Matsuba-ya**, seated before her tobako-bon in front of a great Ho-ho bird painted on the wall; *full-size, upright; signed* UTAMARO
 * * * This sheet, one of a triptych, shows a different Ho-ho bird from the one painted by UTAMARO in the House of the Fan, the head being turned the reverse way.
- 230 **Niwaka Festival.** One sheet from the set of seven showing the girls of the Tea-houses imitating the procession of the Corean Ambassador, with the Fuji background; a group of five women with Corean hats; *full-size, upright; signed* UTAMARO
 * * * In beautiful state.
- 231 **Theatrical Scene.** Two Women standing in the characters of Asahina Saburo and Soga no Goro, and a third seated in front as Kudo Suketsune; without background; *full-size, upright; signed* UTAMARO
 * * * From the Hayashi collection.
- 232 **The Chiushingura Incidents in Life.** The Tenth Scene of the play is shown in a small space at the top corner, Gihei defying the Ronin from the top of a box. This is imitated by a nearly

LOT 232—*continued.*

nude drunken man in the Yoshiwara, who, seated on a bale, is defying all efforts to remove him; *full-size, upright; signed* UTAMARO

- 233 **The Seven Ri Beach.** Triptych. A party of Women on the way to the Isle of Enoshima, and the shrine of Benten seen in the distance, with Fuji behind it, one is resting in a KAGO on the left with a servant seated by her, lighting her pipe from a tinder-box; in the centre, one passing along on horseback stoops to speak to the boy driver, standing behind two female pedestrians; on the right, a young girl is showing a woman and a man a shell she has picked up; *full-size, upright; publisher* TSURU-YA; *signed* UTAMARO (3)

* * In good condition. Not mentioned by Kurth.

See Illustration. Plate XXI.

SHIKO (Momokawa), *worked c. 1773-1805.*

- 234 **Seiro Bijin Utsushi Sugata.** "Pictorial Likenesses of Tea House Beauties." Yosoi of the Corner House of the Pine seated beside a screen in front of her bedding, about to write by the light of an ANDON, and another woman talking to her; *full-size, upright; signed* SHIKO

CHOKI (Yeishosai), *the later name of Shiko.*

- 235 **Niwaka Festival.** Three Women as men wearing swords, dancing, two beating TAIKO, stage drums, and one with a fan and sign-board decorated with strips of paper; *medium size, almost square; one of a series, SEIRO NIWAKA ZENSEI ASOBI, "The flourishing amusement of the Niwaka of the Tea-houses"; signed* CHOKI
- 236 **Hanami tsuki,** "Flower viewing month," the third month, festival of Dolls. A woman standing looking at a doll on a stand, another kneeling beside her, talking to her, and a girl behind holding a tray of shells; without background, *medium size, almost square; one of a set* FUZOKU GO SEKKU, "Customs of the Five Festivals"; *signed* CHOKI

* * In fine state.

- 237 **The Good and Evil Influences,** Triptych. Scene outside one of the houses in the Yoshiwara, a hooded man walking beside one of the Beauties, preceded by a male servant with a lantern, and other women following, with a number of tiny evil influences in the form of semi-nude human beings with characters for faces drawing him on; on the right hand sheet, a man turning away from a woman and her companions, good influences pulling him on the one side and evil influences trying to drag him on the other in the centre

LOT 237—*continued.*

one of the good ones being threatened with a stick by one of the evil group; *full-size, upright; signed CHOKI* (3)

* * * Very fine and interesting.

See Illustration. Plate XXII.

- 238 **Chiushingura Hakkei.** Scenes of the Chiushingura applied to the eight celebrated views of Lake Biwa; *eight circular views, printed on medium size nearly square sheets, the ground of which is diapered by gaufrage; signed CHOKI* (8)

* * * All in fine state.

RYUKOKU (Shunkiosai), c. 1795.

- 239 **Furiu Waka Sanseki,** "Refined Japanese Poems for three Nights." A half-length figure of a woman facing to the left, holding a closed fan up by her shoulder; without background, save a stalk of lily behind the title; *full-size, upright; signed RYUKOKU*

* * * The work of this artist is very rare. From the Hayashi collection.

YEISHI (Chobunsai), worked c. 1780-1805.

- 240 **Seiro Manzai Niwaka,** "The Niwaka of the Strolling Singers of the Tea-houses." Three YEMA URI (sellers of votive pictures) of the Inari temple executing a dance; without background; *medium size, nearly square; this one of the set being for the second month; signed YEISHI*

* * * In fine state.

- 241 **Komurasaki** of the Corner Tama House on promenade, with two companions abreast, and one KAMURO, passing to the left under a cherry tree in blossom; *a lovely soft composition in greys; full-size, upright; signed YEISHI*

- 242 **Senzan of Chogi-ya,** a tall willowy figure between her two KAMURO on promenade to the right; without background; *full-size, upright; one of a series SEIRO MOYO AWASE, "Tea-house designs brought together," the title in a red SAKÉ cup; not signed*

- 243 **Furiu Go Sekku,** "A Refined Presentation of the Five Festivals," fifth month; a woman squatting before a box on which is iris done up in NOSHI as a gift, and about to cover it with a FUKUSA; in the background decorations for the Boys' Festival; *full-size, upright; signed YEISHI*

- 244 **Seiro Bijin Rokkasen,** "Six Beauties of the Tea-houses as Flowers"; Hanamurasaki of Kado Tama-ya kneeling, holding a specimen of her handwriting, and a chrysanthemum flower in a small circle above; on yellow ground; *full-size, upright; signed YEISHI*

* * * In fine state. From the Hayashi collection.

- 245 **Senzan of Chogi-ya**, with two companions, and her two KAMURA on parade, passing to the right under a branch of a maple tree hung with two lanterns; on yellow ground; *full-size, upright; signed YEISHI*
- 246 **Two Ladies** in a house, with a partly raised reed blind in the background, one standing holding a fan, talking to another kneeling beside a gong with beater in her hand; *full-size, upright; signed YEISHI*
- 247 **Three Ladies** in a field under a pine tree beside a looped-up curtain used to enclose pleasure parties, two seated on a rug, one smoking and the other tuning her SAMISEN, and a third standing by talking to them; one of a triptych; *full-size, upright; signed YEISHI*
* * * In beautiful condition.
- 248 **The Takarabune**, or Ship of Good Fortune, with prow shaped as a ho-ho bird, and New Year decorations at the stern; seven Ladies with various emblems personifying the Seven Kami of Felicity, and two others at the stern looking on; no background, but a thin line of rosy mist; *full-size, upright; signed YEISHI* (3)
* * * A very fine impression.
- 249 **Furiu Yatsushi Genji**, "A Refined Disguised Genji." The Prince standing on the engawa of a house and a lady kneeling offering him his hat, while another stands by with his robe on a tray; one sheet of a triptych, one of a series, this being HANA NO YEN, "A Flower Party"; *full-size, upright; signed YEISHI*
* * * In perfect condition.
- 250 **Furiu Yatsushi Genji**. Another single sheet from one of a series of triptychs, this being for ASAGAO, "Morning Glory." A group of three ladies and a little girl standing by the SHOJI track in a house, one in the foreground holding a marmoset in her arms; *full-size, upright; signed YEISHI*
* * * Very fine. From the Hayashi Collection.
- 251 **Furiu Yatsushi Genji**. Another single sheet from one of a series of triptychs, this being for Suma beach. A room with open SHOJI looking out on to Suma beach, one lady standing on the ENGAWA, and another just inside the SHOJI track watching a little girl seated on the floor playing with a kitten; *full-size, upright; signed YEISHI*
* * * In beautiful state.
See Illustration. Plate XXIII.
- 252 **Mitsuhana of Obishi-ya**, with a domestic, and her two KAMURO slightly in advance of her, on parade to the right; without background; *medium-size, upright; signed YEISHI*
* * * In very fine state.
- 253 **Hashirakaki**. A tired looking woman turning on her pillow under a mosquito curtain at the call of a woman who stands outside the netting; *not signed*
See Illustration. Plate XII.

GOKIO, c. 1785.

- 254 **Yoshito of Ogiya** in a snow-storm under an umbrella held by a man behind her, with a companion and her KAMURO, both under umbrellas; wash background, showing the descending snowflakes; *full-size, upright; signed YEISHI'S PUPIL GOKIO*

* * A fine impression in grand state.

See Illustration. Plate XXIV.

- 255 **Misayama of Chojiya** with two companions passing to the left under blossoming branches of cherry trees, her KAMURO carrying a dog on her left arm and looking backwards; *full-size, upright; signed YEISHI'S PUPIL GOKIO*

YEISHO (Chokosai), c. 1800.

- 256 **Hanaogi of Ogi-ya**, a tall willowy figure standing talking to a domestic who kneels beside her; on yellow ground; *medium size, upright; signed YEISHO*
- 257 **Three Ladies**, two standing side by side under an autumn-tinted maple, and a third behind them gesticulating to some one unseen; *medium size, upright; signed YEISHO*
- 258 **Somenosuke of Matsuba-ya** squatting by a table with books and MAKIMONO, reading a letter; on grey wash background; *medium size, upright; one of a set YUKUN WAKA SANJIN, "Courtezans as the Three Gods of Poetry"; signed YEISHO*
- 259 **Cherry Blossom Party**. Triptych. A noble Lady with five ladies in waiting in the gardens of a palace by a stream, the lady under an umbrella giving one of her maids a poem slip to hang on a tree and the maid holding a fan to receive it, and a man standing by looking on; *full-size, upright; signed YEISHO* (3)
- * * In fine state.
- 260 **Bijin Rokkasen**, "Beauties and Six Flowers." Four sheets of the series, each having a woman seated before flowers in vases or growing, Pæony, IMO (an edible rooted plant), Chrysanthemum and Iris; on yellow ground; *small size, nearly square; signed YEISHO* (4)

YEIRI (Rekisenti), worked 1780-1810.

- 261 **A Noble visiting a Lady of Rank**. Pentptych. He has left his bullock cart and is proceeding to the steps of a house attended by ten ladies and a youthful page who is carrying his sword. The lady he is about to visit is seated behind reed blinds attended by a little girl, and outside the blinds, on the ENGAWA, are two of her maids in the obeisance SHAGAMI; the background is a low stone wall with short pines in front of it; *full-size, upright; signed REKISENTI YEIRI* (5)

* * All in fine state.

- 262 **A Procession.** One sheet of a triptych showing a procession of a noble with lady attendants, a young girl acting as swordbearer; *full-size, upright*; signed REKISENTI YEIRI
- 263 **Shiokumi, "Carrying Salt Water."** Two Women on the sea beach with buckets suspended from poles on their shoulders, and the straw skirts of fishermen; an illustration of an old song; background of Fuji and a line of sailing boats; *full-size, upright*; signed REKISENTI YEIRI

* * In fine state.

- 264 **Furiu Juni Gatsu Geisha Na-tori Awase,** "The bringing together of Geisha of repute in a refined series of twelve months." Bando O Ume standing watching the little Fujiya O Mi in a HARUGOMA dance, and a man with a bucket decorated for the new year on his shoulder standing by; without background; this probably the first of the series; *full-size, upright*; signed REKISENTI YEIRI

SHIGENOBU (Okayama).

- 265 **Banzuki, "Play Bill."** A large size sheet printed in black and white giving a list of actors from Meireki 2=1657 down to Bunkwa 9=1812, with pictures of many in their original characters; signed OKAYAMA SHIGENOBU

TOYOHARU (Utagawa), 1733-1814.

- 266 **The Ise Kagura Dance.** Scene in the temple of Dai Jingu of Ise; before the altar where the hot-water is being got ready, a priest reading the prayers and a girl attendant kneeling ready with a branch of bamboo to perform the sprinkling before the dance; *full-size, oblong*; without margins which should bear the name of the artist
- 267 **Ukiye Fuji no Maki Gari, "Bird's-eye View of the Chase at Fuji."** Yoritomo's Hunting Party round the base of Fuji given to the nobles and heads of powerful families to celebrate his elevation to the Shogunate. In the foreground is Nitta no Shiro on the back of a wounded wild boar, which was charging Yoritomo and which Nitta slew; *full-size, oblong*; signed UTAGAWA TOYOHARU
- 268 **Nippori Woods.** View of an open house facing green hills and blossoming trees, with smaller houses here and there on the heights, and people wandering about viewing; *full-size, oblong*; one of a set YEDO MEISHO YATSUGA SEKI, "Eight Views of the Celebrated Places of Yedo," the view set as a panel in a TSUITATE or lacquer screen; signed UTAGAWA TOYOHARU
- 269 **Ju-ni Getsu, "The Twelve Months."** One sheet with diagonally divided views representing the 9th and 10th months; at the top the 9th month with YEBISU-KO, the Festival of Yebisu, the Merchant's fête; below, the 10th month MOMIJI YARI, a Maple party, a young girl looking at her lover who has fallen asleep

- 270 **Twelve Views for the Twelve Months.** A set of twelve, four on a block size—Views of places in and around Yedo, without title, but each view having the numbered month; *each signed* UTAGAWA TOYOHARU (12)
- 271 **Ukiye Wakokuno Kaiseki, Omi Hakkei,** “Bird’s-eye Views of Japan. 01 Lake Biwa.” Boats with full curving sails making for port; in the foreground two bridges connected by an island; *full-size, oblong*; *signed* UTAGAWA TOYOHARU

TOYOHIRO (Utagawa), 1773-1828.

- 272 **Omi Hakkei,** “Eight Views of Lake Biwa.” Small views in circles on sheets; *medium size, almost square*; *signed* TOYOHIRO (8)
* * In fine state.
- 272A **The Comic Poets.** Twelve quarter-block illustrations of writers of comic poetry with poems; without background; *not signed* (12)

TOYOKUNI (Utagawa), 1769-1825.

- 273 **Okaru and Uranosuke** at the Tea-house Ichiriki, in the seventh scene of the Chiushingura; *HOSSO-YE form*; *signed* TOYOKUNI
* * In beautiful state.
- 274 **Eight Views** dealing with the particular poetical features of scenery found in Chinese poetry, into which subjects from the Genji Monogatari have been incorporated; *medium size, almost square*; *signed* UTAGAWA TOYOKUNI; *very early work* (8)
* * All in fine state and very rare.
- 275 **Viewing the Fudo Waterfall.** A Gentleman holding a fan and a brush, a lady beside him holding his writing box for him, and another woman with a parcel of cakes for which a boy is holding out his hand; *medium size, upright*; *signed* TOYOKUNI; *early work*
- 276 **Ryogoku no Sekisho,** “Evening at Ryogoku.” A Lady, Gentleman and little Girl crossing the bridge just as a rocket is bursting in the air; *small size, almost square*; *one of a series* YEDO HAKKEI; *signed* TOYOKUNI
- 277 **Botan Yashiki,** “In the Pæony House.” A Lady leading a little girl and a gentleman following, walking through a pæony show; *small size, almost square*; *one of a series* HANAMI JUKKEI, “Ten Scenes. Looking at Flowers”; *signed* TOYOKUNI
- 278 **Jin, Gi, Rei, Chi, Shin,** “The Five Cardinal Virtues.” GI, “Uprightness.” A Woman seated before a TSUITATE, or panel screen painted with bamboo, reading a letter, and a female servant

Lot 278—*continued*.

standing behind the screen looking over it at the contents ; on a yellow ground ; *full-size, upright ; signed TOYOKUNI*

* * Prints from this set are esteemed some of the finest of Toyokuni's work.

See Illustration. Plate XLV.

279 **Jin, Gi, Rei, Chi, Shin.** CHI, "Wisdom." A Woman in white bed clothes and a loose SHIKAKE decorated with iris, standing with her back to an ANDON, and her hand on the edge of a screen ; from the same set as the foregoing ; *signed TOYOKUNI*

280 **Jin, Gi, Rei, Chi, Shin.** SHIN, "Sincerity." A Woman standing holding a caged nightingale and speaking to a young girl who is mixing some bird's food, and kneeling beside a caged white parrot ; from the same set as the foregoing ; *signed TOYOKUNI*

281 **Tamagiku of Tama-ya** as Seki Dera Komachi, but not entering a temple. She is seated writing ; on yellow ground ; *full-size, upright ; one of a set BIJIN NANA KOMACHI, "Beauties as the Seven Komachi" ; signed TOYOKUNI*

* * From the Hayashi collection.

282 **Scene in the Yoshiwara.** One sheet of a Triptych. A Woman standing between two apartments looking backward and waving her sleeve ; one of her KAMURO holding on to her dress and the other kneeling and looking backward, while in front another woman seems to be waiting to receive some one ; *full-size, upright ; signed TOYOKUNI*

283 **Middle Street, Yoshiwara.** One sheet of a Triptych. A Woman seated outside the house TAMA-YA with a long pipe, talking to another Beauty from the adjoining house OMI-YA, who stands, her KAMURO with her, and a domestic from OMI-YA apparently calling her ; *full-size, upright ; signed TOYOKUNI*

* * Very fine state.

284 **A Windy Day.** Triptych. A Noble Lady with five female attendants and a young man, cherry-blossom viewing. The lady on the left is so severely embarrassed by the wind that two of her attendants are engaged in assisting her ; in the centre the only male is holding one of the ladies on his shoulder while she ties a poem slip on the tree, and on the right another lady, standing on a bucket stayed by a companion to put her slip on the tree, is being nearly blown away ; *full-size, upright ; signed TOYOKUNI*

* * In very fine state, but one sheet a little browner than the others.

See Illustration. Plate XLVI.

285 **A Noble Lady Visiting.** Triptych. A Scene of the Old Days of Stately Ceremony ; the lady is getting out of her NORIMON helped by one of her attendants as she slips her feet into her geta ; an umbrella-bearer holds the welcome shade aloft, a maid kneels close

LOT 285—*continued*.

at hand with her TOBAKO-BON, and some eighteen others are grouped around the lacquered conveyance; *full-size, upright; signed TOYOKUNI* (3)

* * * In good state.

286 **Theatrical Scene.** Nakamura Denkuro seated as the man Mitaya Genjiro, and Matsumoto Yonesaburo as Mitaya Onaka, a woman standing holding a bunch of iris; *without background; full-size, upright; signed TOYOKUNI*

287 **Theatrical Scene.** Sawamura Gennosuke as Gorohachi trying to wrest a sword from Segawa Ronosuke as the Geisha Otaki; *without background; full-size, upright; signed TOYOKUNI*

288 **Theatrical Scene.** Ichikawa Yawozo as the man Menoyoshibei, with hands behind him, and Segawa Kikunojo as his wife Komume standing holding up a piece of violet material; *without background; full-size, upright; signed TOYOKUNI*

289 **Theatrical Scene.** Bando Mitsugoro as Sato Tadanobu holding an umbrella over Iwai Hanshiro as Shizuka Gozen in a rain storm; *wash background; full-size, upright; signed TOYOKUNI*

290 **Imayo Rokkasen, "Six Flowers. Present Style." The Pæony.** A Woman with her hair hanging down standing before pæony flowers holding a puppy up to her neck; *full-size, upright; signed TOYOKUNI*

291 **Large Head Portrait** of an Actor in female rôle; *half-length; without background; full-size, upright; signed TOYOKUNI*

* * * From the Hayashi collection.

292 **Iwai Hanshiro** in female character as Osaka, standing holding a small stand with lobster and pine decoration for the New Year; *without background; full-size, upright; signed TOYOKUNI*

293 **Segawa Roko** in female character as Shizuka Gozen, the mistress of Yoshitsune, standing beating the fox-skin TSUZUMI he gave her at parting; and **Iwai Hanshiro** as Sato Tadanobu; *both without background; full-size, upright; signed TOYOKUNI*

294 **Segawa Roko** as Komume, the wife of Menoyoshibei, standing holding up a piece of violet material; *without background; full-size, upright; signed TOYOKUNI*

295 **Iwai Hanshiro** in two female characters, a woman holding a sword; and as Okaru in the Chiushingura, holding a scarf with the end between her teeth; *both without background; full-size, upright; signed TOYOKUNI* (2)

296 **Suyetakaya Takasuke** as Shinzayemon, holding in his arms Matsumoto Tokunosuke as the girl O San; also **Iwai Hanshiro** in male character; *both without background; full-size, upright; signed TOYOKUNI* (2)

- 297 **The Return of Kakogawa Honzo.** A Snow Scene from the 9th act of the Chiushingura; *medium size, oblong; from the set* UKIYE CHIUSHINGURA; *signed* UTAGAWA TOYOKUNI
- 298 **Chiushingura.** Complete set of 12 quarter block Prints in blue; *signed* TOYOKUNI
* * Rare, and in good condition.
- 299 **The Ide Tama River.** A Lady and a little Girl standing by a wild rose bush at the edge of the stream; *medium size, almost square; signed* TOYOKUNI
- 300 **Kana-tehon Chiushingura,** "The Loyal League. An Example to be copied." Complete set of Eleven Scenes; *full-size, oblong; signed* UTAGAWA TOYOKUNI
* * All in fine state.

KUNISADA (Utagawa), 1785-1864.

- 301 **Akashi no Ura,** "The Beach of Akashi." The poet Kakinomoto no Hitomaro seated under a pine-tree looking across at the salt kilns at sunrise; *full-size, oblong; signed* KACHORO KUNISADA
- 302 **Yatsu hashi,** "The Eight-parts Bridge." The poet Ariwara no Narihira with two lady attendants on the bridges over an iris pool, one of the ladies cutting blooms; *full-size, oblong; signed* KACHORO KUNISADA
- 303 **Shiohi,** "Ebb-tide." A Woman carrying a basket of shells and flat fish; and **Iwai Hanshiro** as the woman Shirokuya Okuma; *both full-size, upright; signed* KUNISADA (2)
- 304 **Haiyu Mitate,** "A Selection of Actors." NATSU AKIUDO, "A Summer Merchant," a man with a number of pots of morning glories talking to a woman; and a Woman under an umbrella looking at the portrait of a man on a fan; *both full-size, upright; signed* KACHORO KUNISADA (2)
- 305 **Go Henge,** "Five Transformations." The actor Sawamura Tossho changing from Inari to another character with an umbrella; and a Scene from the Chiushingura; *both full-size, upright; signed* KACHORO KUNISADA (2)
- 306 **Yoshitsune, parting with Shizuka Gozen,** gives her a fox-skin tsuzumi; and IWAI TOJAKU as a Woman in a Snow-storm by the water-side; *both full-size, upright; the former signed* KUNISADA, *the latter* TOYOKUNI (2)
- 307 **Genji Ju-ni Ka Getsu,** "Genji for the Twelve Months"; UKIMI TSUKI, "Snow Month." Triptych. Garden Scene in the Prince's YASHIKI, the Prince with two ladies looking at children carrying baskets of snow, and making a snow toad; *full-size, upright; signed* TOYOKUNI (3)

- 308 **Komeno Oyoshi**, a female character in a play, standing under cherry blossom; *signed* "TO ORDER, TOYOKUNI"; and O-i of Yebi-ya at night under a cherry-tree; *both full-size, upright; the last not signed* (2)
- 309 **Go Sekku**, "The Five Festivals," 3rd month. A Woman as a KOMOSO, and another as a travelling monkey showman in a ferry boat; and Returning Boats at Komakata, with a woman seated on the edge of a KAGO; *both full-size, upright; signed* KUNISADA CHANGING TO TOYOKUNI (2)
- 310 **Yedo Jukkei**, "Ten Views of Yedo." The Shinobazu pond, a small view, and a Bijin seated in front of a bowl with two lotus flowers in it; also a Woman going away from a house; *both full-size, upright; signed* TOYOKUNI (2)
- 311 **The Festival of Mitsumine San**. View of the Temple and grounds and a large figure of a woman arranging the strings of her hat; and a Woman in a snow landscape; *both full-size, upright; signed respectively* KOCHORO, and ICHIOSAI TOYOKUNI (2)
- 312 **Tobaye no Masuroku**. Theatrical Scene of a man and a rat; and Kawarasaki Gonjuro as Iro-ho-in, a priest under a willow by night; *both full-size, upright; signed* TOYOKUNI (2)
- 313 **Ryogoku Bridge**, water carnival; Fording the Oi river; and a Woman going aboard a pleasure boat for an evening trip; *all full-size, upright; signed* TOYOKUNI (3)
- 314 **Genji Monogatari**. Three sheets from an upright set and four from an oblong set; *all signed* (7)
- 315 **The Arrival of a Noble Lady**. Triptych; and four other figure subjects; *all late work; signed* (7)

KUNIYOSHI (Utagawa), 1797-1861.

- 316 **Examples of Filial Piety**. BINSHIKEN sent out into the snow poorly clad by a cruel step-mother; and KAKKIO, about to bury his live child, digging up a pot of gold; *both full-size, oblong; signed* ICHYUSAI KUNIYOSHI (2)
- 317 **Oniwaka Maru** and the fish he caught in the waterfall, from JUROKU MUSASHIBO, "History of Benkei"; *full-size, upright*; and **Nitta Yoshisada** casting his sword into the sea, from YUKAI SANJU ROK KASSEN, "Views of thirty-six Brave Battles"; *full-size, oblong; both signed* ICHYUSAI KUNIYOSHI (2)
- 318 **Iwai Shigaku** as a woman with a pot of flowering pinks, from a set **Mitate Natsu Kei Shiki**, "Selected Summer Views in four colours"; and the same actor as a woman carrying a child on her back, and holding a battledore; *both full-size, upright; signed* ICHYUSAI KUNIYOSHI (2)

- 319 **Owo Iko**, a very celebrated strong woman, half-length portrait in a circle, with pipe in her mouth and flint and steel in her hands, from a set "KENYU FUJO KAGAMI," "A Mirror of Women with great strength"; and a Woman standing by an umbrella and a bundle; *both full-size, upright; signed* ICHYUSAI KUNIYOSHI (2)
- 320 **Three Blue Prints.** A Beauty of the "House of young Pines" on promenade and a woman in a dress of Ichimatsu design and pæony blooms; *both full-size, upright; signed* ICHYUSAI KUNIYOSHI; and a Woman in a boat from TOSEI GONIN BIJO, "Five Modern Beauties"; *not signed* (3)
- 321 **The Ryoben Waterfall.** Triptych, with bathers in the pool under the fall and a crowd of lookers on outside the enclosed place; and a Woman standing in mist, with a view of Yedo for background; *all full-size, upright; signed* ICHYUSAI KUNIYOSHI (4)
- 322 **Shiba Atagoyama**, overlooking the Bay of Yedo; Asakusa Temple in snow; Children playing in the snow; and one of the Tokaido Views from the set on twelve sheets; *all full-size, oblong; signed* (4)

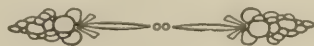
HOKUSAI (Katsushika), 1760-1849.

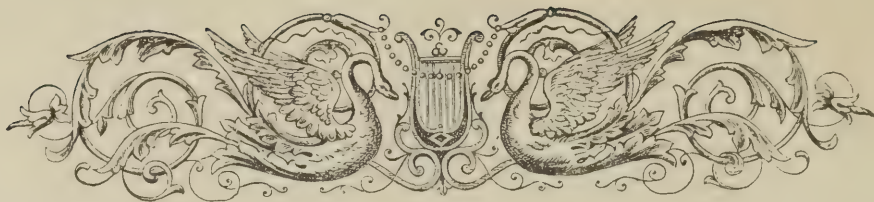
- 323 **Ryogoku Bridge.** Twilight Scene at the time of a River Carnival, with two rockets bursting in the air; *full-size, oblong; signed* SHUNRO c. 1784
- 324 **Follow my Leader.** A group of Boys playing, and following a woman as Bishamon holding an inverted spear in its feathered covering and a small pagoda. **Benten** seated, and an old man playing a SAMISEN; two small prints, presumably from a set of the FUKUJIN; *one signed* SORI, and the other HOKUSAI SORI c. 1795. (2)
- 325 **Furiu Toto Hakkei**, "Refined Eight Views of Yedo." A Series of half-block prints, *upright, published by Hayashi*: The Sumida River in snow, The Shinobazu Pond, Asakusa Temple, Shinagawa, Ryogoku Bridge, Yoshiwara, Asukayama, and Matsuchiyama; *only one signed* HOKUSAI c. 1797. (8)
- 326 **Omi Hakkei**, "Eight Views of Lake Biwa." A Series of half-block prints, *upright, published by Hayashi*: ensuite with the foregoing, the usual set; *each signed* HOKUSAI c. 1797. (8)

SHIMPAN UKIYE.

"A NEW SERIES OF BIRD'S-EYE VIEWS," dealing with Yedo; *Ten full-size oblong prints, with titles on the right-hand margin, each scene striped with rosy mist; published by Ise-ya (Rihei), each signed HOKUSAI, c. 1797.*

- 327 **The Fish Market, Nihon Bridge.** A small part of the crowded bridge in the left-hand corner, and two bridges further up the river seen from across the roofs of the crowded Fish Market
- 328 **Kanda, Miojin Temple.** The Torii and main path leading up to the temple on the right, in the foreground; the gardens, paved court and small buildings in the centre
- 329 **Mimeguri, Ushi no Gozen.** The Temple on the right, with a path from the Torii walled up in a moat surrounding the Temple, separated by a raised path from a river where men are fishing
- 330 **Asakusa, Kinryusan.** The tall spire and pagoda-like tower in the centre, and a paved court below with people visiting, shut in by surrounding buildings
- 331 **Ogi, Inari.** The Fox Temple and its grounds filled with cherry trees in blossom, and flat fields beyond overlaid by mists
- 332 **San Shibai.** The three Theatres in Sakai Street with boards outside announcing performances and a crowd of people reading them
- 333 **Shiba Atago San.** The Temple at the top of the hill overlooking the sea, the great NIO MON in the foreground
- 334 **Kameido, Temmangu.** People entering under the Torii with its straw-rope decoration and passing over the celebrated Drum Bridge to the temple on the left
- 335 **Toyeizan, Hana Sakari,** "The Flower Festival," cherry-blossom season. View of the Shinobazu pond and shrine of Benten in the centre island
- 336 **Yoshiwara O Mon Kuchi,** "The Great Gateway" into the main street of Yoshiwara, with women and sightseers promenading about





THIRD DAY'S SALE.

HOKUSAI—*continued.*

LOT

- 337 **Which Way?** A Group of three Women having crossed a bridge over a curving stream to a road following the stream appear to be disputing as to which way to go, one carrying a baby going one way, and two others with a bundle between them pulling at each end of the material by which it is held, in contrary directions, a boy looking on; under the bridge a man with a basket in the stream; *full-size, oblong; signed HOKUSAI SORI* c. 1795
- 338 **A Mountain Tea-house**, by a pass looking towards Fuji; inside a man and two women engaged in turning articles with a primitive form of lathe, and a woman bringing a cup of tea to a traveller who is stooping to light his pipe at a small fire box; *medium size, oblong; signed HOKUSAI SORI* c. 1795
- 339 **Oranda Yekagami Yedo Hakkei**, "Eight Views of Yedo, mirrored in the Dutch style." A series of small oblong views enclosed in flat frames, four red and four green, $3\frac{3}{8}$ in. high by $4\frac{3}{8}$ in. wide, on prepared and glazed paper. In the red frames Asakusa Kwannon, Shinobazu pond, Takanawa, and Ryogoku Bridge; in the green frames Suruga Cho, Yoshiwara, Sakai Cho, and Nihon Bridge; with the original envelope in which they were published bearing the title and HOKUSAI SENSEI, "The Master Hokusai" c. 1796. (9)
- 340 **Ogi**. Taking a child to the Temple of Inari. A mother with a baby-boy on her back, accompanied by a female friend, passing a toy-seller seated under a tree by the edge of a brook, and two boys going fishing just about to cross a bridge; in the fields two cherry trees in blossom; in an oval at the top the name OGI; *full-size, oblong; signed HOKUSAI sideways in Kana characters* c. 1796
. From the Hayashi collection.
- 341 **Enoshima**. A woman seated on a bullock, led by an old man who is talking to a coolie with two loads on a pole jogging along by his side, on the Seven Ri Beach, and two women returning from a

LOT 341—*continued*.

visit to the shrine of Benten seen on the island in the distance ;
in an oval at the top corner the name ENOSHIMA ; *full-size,*
oblong ; not signed, but apparently from the same set as the pre-
ceding c. 1796

* * From the Hayashi collection.

- 342 **Snow Scene.** Two women and a manservant standing under
umbrellas on the landing-stage by the edge of a river, waiting for a
ferry-boat ; *full-size, oblong ; apparently from the same set as the*
preceding, with title (unreadable) in an oval at the top ; not signed,
but sealed HOKUSAI c. 1796

* * From the Hayashi collection.

- 343 **Narihira viewing Iris.** The poet standing on the "Eight-parts
Bridge" in a swampy piece of land devoted to the growth of Iris,
his sword-bearer kneeling beside him, and three other men in
attendance ; *full-size, oblong ; not signed* c. 1796

* * From the Hayashi collection.

- 344 **Kana-tehon Chiushingura.** "The Loyal League ; a Copy for
Imitation." Complete set of eleven scenes ; *medium-size, oblong ;*
title on the margin ; published by ISE-YA (Rihei) ; signed KAKO
1798 (11)

- 345 **Kana-tehon Chiushingura.** Another complete set of twelve
scenes ; *half-block size, upright ; with title in a cartouche on*
each print ; published by ISE-YA (Rihei) ; signed HOKUSAI
c. 1797 (12)

- 346 **Quarter Block Tokaido.** Forty small oblong views of the FIRST
ISSUE of this set, which consists of fifty-three small plates, and
seven others of double width ; *place name on each sheet, and*
signature, GWAKIO JIN HOKUSAI c. 1805 (40)

* * Very rare in this state, and in fine condition.

- 347 **Quarter Block Tokaido.** Fifty-three small plates, and six of the
seven double-size plates of a second impression of the foregoing
set, with the inscriptions cut out and some of the details altered ;
and another plate from a still later issue ; *signed* GWAKIO JIN
HOKUSAI (60)

- 348 **A Daimyo's Retainers** crossing a plank bridge over a brook, one
of them carrying a boy on his back, and three children seated on
the farther bank making merry at them ; *full-size, oblong, finely*
printed with gaufrage ; signed GWAKIO JIN HOKUSAI c. 1805

- 349 **Kana-tehon Chiushingura.** Complete set of Eleven Scenes, *full-*
size, oblong ; without signature c. 1825

* * The largest and finest set Hokusai designed. These not having
the original publisher's marks may not be of the original issue.

RIUKIU HAKKEI.

"EIGHT VIEWS OF THE LOOCHOO ISLANDS." *Complete set of the First Edition published by Moriji of Yedo, c. 1820; full-size, oblong; signed ZEN HOKUSAI, ARATAMI I-ITZU," "formerly Hokusai, changing to I-itzu."*

- 350 **Rinkai Kosei**, "The Sound of the Lake at Rinkai," a poetical title.
A lake scene, with a winding stone causeway leading to a cruciform walled enclosure at the further end, and roofs of houses and trees within stone walls at the near end
- 351  **Riuto Shoto**, "The Pine Wave at Riuto." Snow scene on a piece of shore broken up into nearly detached islands, covered with pines, with a mountain rising in the background. In the middle distance the tops of the pine trees are showing through mist like inrolling billows, hence the poetical fancy in the title
- 352 **Senki Yagetsu**, "Moon at Senki." In the foreground a stone bridge over a stream flowing into a lake beyond; on the right, buildings among trees enclosed by a wall; in the background, slopes of mountains rising out of mist, and one high blue hill with the moon at the side of it
- 353  **Jogaku Reisen**, "The Sacred Fountain at Jogaku." A view in the hills, partly wreathed with mists, with a waterfall in the centre curving out of a boulder of rock into a lake, and two men reclining on the grass looking at it
- 354 **Jungai Sekisho**, "Evening Scene at Jungai." A high wooded hill jutting out into a lake where two sailing junks are passing to the left. On top of the hill, within square stone walls, four blue roofs of buildings, and at the bottom of the hill a TORII before a similarly roofed building, showing it to be a sacred place
- 355 **Beison Chikuri**, "The Bamboo Grove of Beison." A row of houses following the lines of a walled bank of a stream, with clumps of bamboos growing between. Beyond, other house roofs rise through the mists, and a high hill in the background
- 356 **Choko Shusei**, "An Autumn View of Choko." A stone bridge with a long stone roadway pierced by small arches at each end, and two people crossing; on the left, a Chinese junk with high prow, and two flags astern, close by a smaller boat; mountains rising out of mists in the distance
- 357 **Nakajima Shoyen**, "The Gardens at Nakajima." A group of blue roofed houses with plantains growing between them, surrounded by stone walls, on the edge of a lake with great boulders of rock to the left, and round topped hills rising out of mist which lies low over the houses

- 358 **Yedo Hakkei.** A Series of Eight quarter-block views within ornamental frames of interlaced pink and yellow strap work, showing Yedo scenes under the usual atmospheric conditions adapted from Chinese poetry; *very bright colours; oblong; signed* ZEN HOKUSAI I-ITZU *c. 1825. (8)*

* * * Rare and in fine condition.

- 359 **Shokei Settsu Gekka.** "Celebrated Landscapes, Snow, Moon and Flowers." A set of Four quarter-block views, of which two are for Flowers; Flowers of Asakusa, and Flowers of Arashiyama, Snow at Shinagawa and Moon at Shijo; *oblong; signed* ZEN HOKUSAI I-ITZU *c. 1825. (4)*

* * * Rare and in fine condition.

- 360 **Kwa Cho.** "Bird and Flower." Four half-block prints from a set of ten, upright: a long-tailed blue bird and wistaria; a small hawk-like bird and flowering thistle; two birds on the wing and strawberries in fruit; and a yellow bird and wild rose; *without publisher's mark; each signed* ZEN HOKUSAI I-ITZU *c. 1825. (4)*

* * * Rare and in fine condition.

See Illustration. Plate XXVII.

FUGAKU SAN-JU-ROKKEI.

"THE THIRTY-SIX VIEWS OF FUJI," *with the ten Supplementary Views, making Forty-six in all, first issued between the years 1823-29, some with and others without the publisher's seal of Yeijudo of Yedo, and signed* ZEN HOKUSAI I-ITZU.

The order given corresponds with that of De Goncourt.

- 361 **Ejiri**, province of SUNSHU (Suruga) on a windy day. Fuji seen across rice fields where the travellers and coolies are struggling against the wind, and papers and a hat are flying in the air. *No. 1*
- 362 **Ono Shinden**, province of SUNSHU (Suruga). Fuji rising out of mists hanging over water partly hidden by reeds towards which cranes are flying; in the foreground coolies leading oxen loaded with reeds for basket making. *No. 2*
- 363 **Katakura Cha yen**, "The Tea fields of Katakura," province of Suruga. A white Fuji, blue flecked, rises beyond the fields where women are engaged picking tea, and men are packing and carrying it into the houses. *No. 3*
- 364 **Fujimi hara**, province of Owari; Fuji framed in the circle of a large tub, inside which a workman is caulking the seams. *No. 4*
- 365 **Koishikawa Yuki no ashita.** A snowy morning at Koishikawa, Yedo. A woman in a tea house pointing out Fuji to visitors, the landscape covered with snow. *No. 5*

- 366 **Todo no ura.** Two TORII standing in water where men and women are gathering shell fish ; Fuji seen under one of the TORII at a great distance. *No.* 6
- 367 **Minobu-gawa.** Fuji seen from the banks of the Minobu river through high peaks of rock. On the river bank coolies and horses going one way, and others carrying a KAGO passing the reverse way. *No.* 7
- 368 **Gai-fu Kaisei.** "Breeze, Fine Weather." A beautiful day and south wind on the slopes of Fuji, the lower part covered with trees, the upper part red, and the summit and crevices filled with snow ; great masses of straight white clouds in the sky. *No.* 8
- 369 **Yama shita Haku-u.** "White mountain under rain." Lightning at the base of the mountain. Daybreak is illumining the snow-clad mountain's peak, the lower part being in darkness save for the flash ; the clouds are curling white clusters. *No.* 9
- 370 **Ascent of Fuji.** A party of pilgrims are wending their way up the slopes, climbing one part on a ladder, and others are assembled in one of its caves in devotion. *No.* 10
- 371 **Kazousa no Narumi.** View from Narumi in the province of Kazousa, the mountain rising slightly above the sea on the horizon ; in the foreground two sailing junks, the after parts covered with matting. *No.* 11
- 372 **Ushibori** in the province of HITATI. Fuji seen across a misty bed of water reeds to the right, and a great junk moored in the foreground, partly hidden in a blue overhanging cloud. *No.* 12
- 373 **Suwa Lake** in the province of SHINANO with the shades of evening falling ; in the foreground a thatched cottage under two tall pines leaning to right and left. *No.* 13
- 374 **Totomi Sanchu.** Fuji from the Totomi mountains, seen through the trestle supporting a great log on which sawyers are at work, while another is sharpening the teeth of another saw. *No.* 14
- 375 **Onden mizu Kuruma.** Fuji from the ONDEN water wheel. In the foreground a woman is washing vegetables in a basket, another carries a tub, and a child has a tortoise tied by a string to put into the water chute which turns the great wheel. *No.* 15
- 376 **Inume toge Kai-Koshu.** Fuji from the hillside at Inume, the base hidden by mists, the lower parts brown, getting blue towards the top, flecked with snow and with snowy crest. *No.* 16
- 377 **Misaka Suimen.** Fuji mirrored in Lake Misaka in early spring-time. *No.* 17
- 378 **Mishima.** View from the Pass of Mishima in the Province of Kahi, the mountain wreathed with curling cloud like a dragon with long tail. In the foreground a great tree which three men are trying to measure with arms extended. *No.* 18

- 379 **Isawa** at daybreak. The mountain lit up at the snowy peak has its slopes all in darkness, cut by great flats of mist hiding distant scenery and the near lake. In the foreground a village of closed houses, and one where the host stands at the door bidding farewell to a party of travellers just setting out on their day's march. *No.* 19
- 380 **Kanagawa oki nami ura**. The great wave at Kanagawa, rising like a huge spirit of destruction, with curling clawing fingers, and swallowing up in its trough two long boats. *No.* 20
- 381 **Tokaido Hodogaya**. Fuji seen from Hodogaya, one of the stations of the Tokaido, through a row of pines that line the road. In the foreground a man leading a laden horse, and coolies with a KAGO. *No.* 21
- 382 **Tokaido Yoshida**. A Tea-house at Yoshida, on the Tokaido, where one of the waitresses points the mountain out to two ladies on the balcony. In the left foreground one of the coolies who has carried them in a KAGO, beats his sandal with a mallet to soften it. *No.* 22
- 383 **Tokaido Kanaya**. Fuji seen from the Ford at Kanaya where coolies are carrying people on their shoulders through the water, and NORIMON are borne on the shoulders of gangs of fourteen or sixteen men. *No.* 23
- 384 **Tokaido Tago no ura riaku dzu**. The seashore at Tago near Yejiri, one of the stations of the Tokaido. Fuji all blue, flecked with white, rising behind green hills at the back of a village, and a big junk being propelled by oars in the foreground. *No.* 24
- 385 **Enoshima**. A cluster of houses surrounded by green woods with the pagoda of the shrine of BENTEN rising above the foliage, and people wending their way up to the shrine, Fuji in the distance to the right. *No.* 25
- 386 **Nakabaru Soshu**. View from Nakabaru, Province of Soshu (Sagami). Coolies passing over a bridge by a stone Buddhist wayside shrine on the edge of a river, where a man is fishing with a net; the mountain in the centre. *No.* 26
- 387 **Soshu Shichiri-ga-hama**. Shichiri-ga-hama in the Province of Soshu (Sagami). A landscape of bluish-green with young pines and large trees, and a white mountain flecked towards the base, against a dark blue sky, with curious white clouds. *No.* 27
- 388 **Hakone Kosui**. The Lake of Hakone in the Province of Sagami, with Fuji seen between the hills, its sharp peak contrasting with a bold round-topped hill on the right. *No.* 28
- 389 **Umesawa**, in the Province of Sagami. A print in blue and green. A number of cranes in the left foreground and two flying up towards the mountain, which is in blue, graded lighter towards the white crater. *No.* 29

- 390 **Honjo Tatsukawa.** Fuji seen from the lumber-yards of Honjo, Yedo, rising beyond a store of upright poles, while on the left a man is throwing up short billets to be stacked for drying. *No.* 30
- 391 **Mannenbashi Fukugawa.** Fuji seen through the piers of the Mannen bridge which spans the Fuku River like the segment of a circle. *No.* 31
- 392 **Go-hyaku Rakan-ji Sazaido.** Fuji from the Pagoda of the Five Hundred Rakan at Yedo. Men and women leaning on a balustrade watching the bright sunlight on the snowy peak, seen behind a grassy bank across a lake. *No.* 32
- 393 **Aoyama Matsu.** Fuji seen across the Pines of Aoyama. A party are picnicing on the hillside and admiring the peerless mountain as seen across a celebrated old pine, supported on trestles, growing below. *No.* 33
- 394 **Kajika-sawa Kai.** The lone fisherman at Kajika-sawa, in the Province of Kai, standing on a high jutting crag, hauling-in the lines of his net, and a boy behind him holding the lines of another net. Fuji almost enveloped in mist. *No.* 34
- 395 **Shimo Meguro,** a little village in the hills near Yedo from whence the horn of Fuji is just visible in the dip of the ground. A man with a mattock is climbing some steps up the hillside to the left. *No.* 35
- 396 **Senju,** a suburb of Yedo, where two men are fishing by a weir, and another, leading a hobbled horse to be shod, is staying to look at the evening sun on Fuji. *No.* 36
- 397 **Senju.** View of Fuji from Senju, looking across the "town of flowers" (Yoshiwara). In the foreground a procession of men carrying muskets in red cases. *No.* 37
- 398 **Tsukuda-jima.** An island at the mouth of the Sumida river with Fuji standing behind green hills on the right shore. In the foreground a junk laden with bales of cotton, and smaller boats. *No.* 38
- 399 **Musashi Tamagawa.** The Tama river in the province of Musashi; a boat laden with faggots crossing the stream, and a horse carrying faggots on the bank; Fuji with dark blue sides and white crest appearing out of a great bank of mist. *No.* 39
- 400 **Toto Sumidagawa Gotenyama no Fuji.** Fuji seen from Gotenyama, across the Sumida river. Clusters of people ascending the hills for a picnic at the cherry-blossom time, and a view of the adored mountain. *No.* 40
- 401 **Yedo Nihonbashi.** View from the Nihon bridge up a canal lined by warehouses, with Fuji peeping above the buildings on the left, and the towers of the Uyeno temple above the trees. *No.* 41

- 402 **Yeto Suruga cho Mitsui Mise.** The store of Mitsui, a celebrated emporium, Suruga street, Yedo, with the mountain rising between the two roofs, on one of which men are at work repairing the tiles; kites flying in the sky. *No.* 42
- 403 **Suruga dai.** A picturesque hill in the centre of Yedo, from whence Fuji is seen above the house tops. In the foreground coolies carrying loads and a man with two baskets balanced from a pole on his shoulders. *No.* 43
- 404 **Toto Asakusa Hongwan-ji.** Fuji from the Buddhist temple of the Monto sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof of one of the towers, the scaffolding of a fire station rising in the town, and a kite flying. *No.* 44
- 405 **Ryogoku bashi.** Fuji seen at evening, terminating the great Ryogoku bridge; in the foreground a ferry carrying passengers across the river. *No.* 45
- 406 **Sumida Sekiya no Sato.** The village of Sekiya, on the bank of the Sumida river, with Fuji lit up by a setting sun; in the foreground three horsemen galloping against the wind. *No.* 46

SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALL COUNTRY." *Complete set of eight, full-size upright; signed ZEN HOKUSAI I-ITZU. First edition, published by Yeijudo of Yedo, c. 1827.*

The order given corresponds with that of De Goncourt.

- 407 **Kirifuri no taki,** "The Kirifuri (falling mist) Fall" in the Kurokami Mountains, Province of Shimotsuke; a true cascade of many forking streams, three men at the base looking up at it, and others on the cliffs to the right. *No.* 1
 ** A good copy. From the Hayashi collection.
- 408 **Ono no taki,** "The Ono Fall," on the Kioskaido; a broad perpendicular fall into a pool forming a stream, crossed by a wooden bridge on which visitors and coolies are standing admiring the scene; on the roof of the house to the left, stones are placed to protect from the high winds which haunt this place. *No.* 2
 ** From the Wakai collection.
- 409 **Kiyo taki,** "The Kiyo (pure) Fall," by the Shrine of Kwannon of Sakanoshita, on the Takaido; a narrow forking stream down a high hillside; two thatched tea-houses at the base, men ascending steps to the right, and one at devotion near the shrine. *No.* 3
 ** A fine copy. From the Wakai collection.

- 410 **Yoshitsune uma arai no taki**, "The Yoshitsune Horse-washing Fall," Yoshino, Province of Izumi; an allusion to the great warrior Minamoto no Yoshitsune having washed his horse there; two coolies washing a horse in the stream. *No.* 4
* * From the Wakai collection.
- 411 **Kiso, Amida no taki**, "The Amida (Buddha) Fall," Province of Kiso; a fall flowing from a round gap in the rocks, said to resemble the head of Amida; on a rock to the left three men are preparing a picnic. *No.* 5
* * From the Wakai collection.
- 412 **Aoiga oka no taki**, "The Aoiga Fall," Province of Yedo; the fall is from a lake with lotus leaves, over a stone wall into a broad stream; in the foreground a coolie is resting, wiping the perspiration from his head, others are ascending a hill to a house on the left. *No.* 6
* * A fine copy. From the Wakai collection.
- 413 **Soshu, Oyama, Roben no taki**, "Roben Fall (after the name of the Founder of the Temple Todaiji) Oyama, Province of Soshu"; a curving stream of water pouring into a pool where several men are bathing, with guest houses on each side. *No.* 7
* * A good copy. From the Wakai collection.
- 414 **Mino, Yoro no taki**, "Yoro Fall, Province of Mino." A perpendicular descent of water in a broad stream into a pool behind a rock, which divides the after current; in the foreground a thatched house where the visitors are resting. *No.* 8
* * A very fine impression with gaufrage in the fall. From the Wakai collection.

SHOKOKU MEIKIO KIRAN.

"VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES." *Complete set of eleven; full-size, oblong; all but No. 1 with titles in yellow labels; signed ZEN HOKUSAI I-ITZU. Published by Yeijudo of Yedo, 1827-30.*

The order given corresponds with that of De Goncourt.

- 415 **Yamashiro, Arashiyama, Togetsu Kyo**, "The Reflected Bridge of the Moon at Arashiyama, Province of Yamashiro." A wood bridge on trestles with landscape of mountains, cherry and pine trees on the banks of the river, and a raft on the stream. *No.* 1
* * A good copy.
- 416 **Kozuke, Sano, Funa bashi Fuyu**, "The Bridge of Boats at Sano, Province of Kozuke." Snow scene, the bridge thrown into a sharp curve by the swift flowing current; a tall bare pole of a pine tree by the bridge in the foreground. *No.* 2

- 417 **Guido san, Kumo Kake bashi**, "The Spider-web Bridge at Guido san," Ashikaga, Province of Shimotsuke; a wooden bridge thrown across between two high rocks, over the top a cloud wraith descending into the valley in similar manner to the railed stairs leading from the house on the opposite side. *No. 3*
- 418 **Hida, Etchu, Tsuru bashi**, "Suspension Bridge of Hida and Etchu," joining the two provinces; a terrible thing to traverse, made of cordage and bamboo; in the centre a man and woman carrying rice are performing the acrobatic feat of crossing. *No. 4*
- 419 **Suwo, Kintai bashi**, "Kintai Bridge, Province of Suwo." A bridge of five curved spans of wood on four stone piers, and wooden trestles on the land. Rain scene, high mountain peak in the background. *No. 5*
 * * * A good sharp impression.
- 420 **Tokaido, Okazaki, Yahagi no hashi**, "The Yahagi Bridge of Okazaki, on the Tokaido." A high curving wooden bridge over an almost dried up river bed, where archers are practising at targets; built high because of the freshets and snow of spring-time. *No. 6*
- 421 **Kameido Tenjin Taiko bashi**, "The Drum Bridge at the Temple of Tenjin, Kameido," Yedo. A semi-circular wooden structure over a pond, beside a trellis of wistaria. *No. 7*
- 422 **Ajikawa Guchi, Tempozan**, "The Bridges at the Mouth of the Aji River, Tempozan, Osaka." Pretty hilly landscape at spring-time, with blue house roofs showing between the cherry blossom. Beside the signature is the apologetic note: OJIU NINWA NO DZU O MOTTE, "*copied from an Osaka picture by order.*" *No. 8*
- 423 **Settsu, Temma bashi**, "Temma Bridge (at Osaka), Province of Settsu." Evening scene on the occasion of the Festival of Lanterns; on the farther shore of the river, the lights from the houses scintillating on the water. *No. 9*
- 424 **Echizen, Fukiū bashi**, "Fukiū Bridge, Province of Echizen." A bridge between two districts in the same province, built partly of wood and partly of stone by the DAIMYO of the respective districts, one of whom was rich and the other poor. *No. 10*
 * * * A nice impression.
- 425 **Mikawa, Yatsu-bashi**, "The Eight-parts Bridge, Province of Mikawa." A series of zig-zag platforms leading to and from an angular sloping bridge, built over a marsh where irises are blooming. *No. 11*
 * * * A good copy.

SETTSU GEKKA.

"SNOW, MOON, FLOWERS." The three friends of the Poet. *Complete set of three; full-size, oblong; signed ZEN HOKUSAI I-ITZU; published c. 1830; without publisher's seals; all in fine state.*

426 **Snow on the Sumida River.** View from the Temple Mokubogi, with a little island shrine in the right foreground

427 **Moon on the Yodo River,** with a part of Yodo castle on the right and its celebrated water-wheel. On the far bank men are towing laden boats up stream

428 **Flowers at Yoshino.** View on the hillside looking over a mass of cherry blossom, with the top of a TORII and roofs of houses beyond. In the foreground coolies traversing the hill road

429 **Shika Sha-shin-Kyo,** "Imagery of the Poets." Hakuraku, sent by the Emperor of China in quest of a perfect horse, is seeking the advice of the Chinese sage, Kiang Tsze Ya, whom he has found fishing, before departing on his journey; *extra tall upright print; signed ZEN HOKUSAI I-ITZU c. 1830*

HIAKUNIN ISSHU URAGAWA YETOKI.

"THE HUNDRED POEMS EXPLAINED BY THE NURSE." *Sixteen out of twenty-seven known sheets of this series; full-size, oblong; signed ZEN HOKUSAI MANJI. First edition, published by Yeijudo of Yedo, 1839.*

The order given corresponds with that of De Goncourt.

430 Poem by **Tenchi Tenno.** Scene of an autumn rice-field with labourers harvesting. *No. 1*

Coarse the rush-mat roof,
Sheltering the harvest hut
Of the autumn rice-field;
And my sleeves are growing wet
With the moisture dripping through.

431 Poem by **Jito Tenno.** People crossing a narrow stream and two men bowing low to each other, with clothes bleaching in the distance. *No. 2*

Spring, it seems, has passed,
And the summer come again;
For the silk white robes,
So 'tis said, are spread to dry
On the "Mount of Heaven's Perfume."

- 432 Poem by **Kakinomoto Hitomaro**. Men dragging nets up a mountain stream. *No.* 3
 Ah! the foot-drawn trail
 Of the mountain pheasant's tail,
 Drooped like down-curved branch!
 Through this long, long dragging night,
 Must I keep my couch alone?
 * * From the Hayashi collection.
- 433 Poem by **Yamabe no Akahito**. A hillside overlooking the Bay of Tago in Suruga, and Fujiyama. *No.* 4
 When to Tago's coast
 I my way have ta'en, and see
 Perfect whiteness laid
 On Mount Fuji's lofty peak,
 By the drift of falling snow.
 * * From the Hayashi collection.
- 434 Poem by **Sarumaru Daiyu**. Women passing through the mountains in autumn, listening to the stag's cry. *No.* 5
 In the mountain depths,
 Treading through the crimson leaves,
 Cries the wandering stag.
 When I hear the lonely cry,
 Sad—how sad—the autumn is!
- 435 Poem by **Chunagon Yakamochi**. Men on junk watching the flight of magpies at nightfall. *No.* 6
 If the "Magpie Bridge"—
 Bridge by flight of magpies spanned—
 White with frost I see :—
 With a deep laid frost, made white :—
 Late, I know, has grown the night.
- 436 Poem by **Abe no Nakamaro**. The poet in China being starved to death by the Emperor's order, wrote this poem in blood on his sleeve. *No.* 7
 When I look abroad
 O'er the wide-stretched "Plain of Heaven,"
 Is the moon the same
 That on Mount Mikasa rose,
 In the land of Kasuga?
- 437 Poem by **Ono no Komachi**. A group of peasants outside a house engaged in the ordinary drudgery of life. *No.* 9
 Colour of the flower
 Has already passed away,
 While on trivial things
 Vainly I have set my gaze,
 In my journey through the world.
- 438 Poem by **Sangi Takamura**. Women on the coast of Ise diving for Awabi shells, and a boat putting out to sea. *No.* 11
 O'er the wide, wide sea,
 Towards its many distant isles,
 Rowing I set forth.
 This, to all the world proclaim,
 O ye boats of fisher-folk!

- 439 Poem by **Sojo Henjo**: Two nobles' daughters in a sacred dance at a Court festival. No. 12

O ye winds of heaven!
In the paths among the clouds
Blow, and close the ways,
That we may these virgin forms
Yet a little while detain.

- 440 Poem by **Ariwara no Narihira**. Peasants crossing a bridge over the Tatsuta river, near Nara in Yamato, in autumn when maple leaves tint the stream. No. 17

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red,
Such as here in Tatta's stream.

- 441 Poem by **Fujiwara no Toshiyuki**: A great junk sailing on the Bay of Suminoe in Settsu. No. 18

Lo! The gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

- 442 Poem by **Ise**: A mother and daughter in the upper chamber of a house where tilers are working on the roof; the daughter watching the departure of a loved one. No. 19

Even for a space
Short as joint of tiny reed
From Naniwa's marsh,
We must never meet again
In this life? This do you ask?

* * From the Hayashi collection.

- 443 Poem by **Kan Ke** (Sugawara no Michizane): While in exile he visits a temple on Mount Tamuke, his bullock cart and servants waiting for him, and the ground strewn with maple leaves. No. 24

At the present time,
Since no offering I could bring,
Lo, Mount Tamuke!
Here are brocades of red leaves
At the pleasure of the god.

- 444 Poem by **Bunya no Asayasu**. Women in a boat gathering water-lilies. No. 37

In the autumn fields,
When the heedless wind blows by
O'er the pure white dew,
How the myriad, unstrung gems
Everywhere are scattered around.

- 445 Poem by **Sanjo-no-in**: Ceremony in a Shinto temple in honour of the moon in its fulness and Susano O no Mikoto, the Moon God. No. 68

If, against my wish,
In the world of sorrows still,
I for long should live,—
How then should I pine, alas!
For this moon of middle-night.

HOKKEI (Todoya), *worked c. 1800-1840.*

- 446 **A Woman and Child**, painted on transparent silk mounted as a panel lying across a table, with rolls of paper and other things seen through the material; *full-size, upright*; *signed* HOKKEI
- 447 **View at Inasayama**, Hizen, near Nagasaki. A Foreign Warship saluting; *a long narrow oblong print*; *one of a set* SHOKOKU MEISHO, "Celebrated Views of Japan"; *signed* KIKO HOKKEI
- * * A rare and important print in fine state.
See Illustration. Plate XXVIII.

GAKUTEI (Yashima), *worked 1800-1840.*

- 448 **Ada Sakura**, "Charming Cherry Blossom." A Woman seated with an open book on her knee, reading and smoking, by the open SHOGI of a house, with a blossoming cherry tree at her back outside; *full-size, upright*; *one of a series* HANA AWASE SAMBAN TSUZUKE, "A Comparison of Flowers in a set of three"; *signed* GAKUTEI HARUNOBU
- * * Very rare, and a most unusual form of print for this artist.
See Illustration. Plate XXIX.
- 449 **Ships Entering Tempozan Harbour**. A long line of sailing junks coming in from the sea, and a great sun-burst with red slanting rays against blue clouds; *full-size, oblong*; *one of a series* TEMPOZAN SHOKEI ICHIRAN, "Views of Tempozan" (Osaka); *signed* GOGAKU *published 1838*

GOSHICHI (Harukawa), *worked c. 1810-1820.*

- 450 **Hana-hachi**, "Flower-bowl dance." A Man dancing, with a long pole covered by a dome of flowers like an inverted bowl; without background; *full-size, upright*; *printed in colours with metallic gaufrage*; *one of a series* SHIN MACHI KU-KEN IZUTSU NI OITE, "Dancers at Izutsu, the Nine Tea-houses in New Street, Osaka"; *signed* RAKUTO (East Kyoto) HARUKAWA GOSHICHI
- * * Exceptionally rare, fine, and very unusual in size for this artist, best known for his brilliant surimono.
See Illustration. Plate XXX.
- 451 **Ama**, "Fisherwoman." A Woman dancing, holding a fan, her dress decorated with the castle of the dragon king and waves; *printed in colours with metallic gaufrage*; *one of the same series as the foregoing*; *signed* RAKUTO HARUKAWA GOSHICHI
- 452 **Atsubo Saru**, "Monkey and Arrow-case." A Child as a monkey, wearing Sambaso's hat, holding a monkey mask and shinto bells, dancing in front of a man holding an arrow case; *printed in*

LOT 452—*continued.*

colours and metallic dust ; one of the same series as the foregoing ; not signed ; with the Original Cover of the set, bearing the name of the artist and publisher's seal, SHO SEIKO (2)

TAITO (Katsuchika), *worked c. 1816-1853.*

- 453 **An Oiran** on promenade in the pose peculiar to those women in the ceremonial outings ; *signed KATSUCHIKA TAITO ; and Two Cranes* standing beside pine saplings ; *signed TAITO ; both cut from sheets of HARIMAZE HAN, published in 1853* (2)

HOKUBA (Teisai), 1770-1844.

- 454 **Two Gradation Prints.** Shoki holding his sword over a captured oni tied to a string ; and Two Children making fun at Hotei asleep by his sack ; without background ; *small size, almost square ; one signed HOKUBA* (2)

HOKUJIU (Shotei), *worked c. 1820-1830.*

- 455 **Tsukudajima.** View at the mouth of a river looking out to sea, Fuji's white crest showing over houses beside a lumber yard on the right, thatched huts on the bank to the left, and sailing junks throwing deep shadows in the foreground ; *full-size, oblong ; signed HOKUJIU*
- 456 **Ryogoku Fukei**, "Scenery of Ryogoku" district, Yedo. Fore-shortened view of the bridge and the square towers at each end, with open booths under the one in the foreground, the bridge and the people casting shadows ; *full-size, oblong ; signed, SHOTEI HOKUJIU*

JUZAN (Yanagawa).

- 457 **A Beauty**, with dress décolleté, standing by a circular opening, through which part of a full moon and flowers are seen, holding a fan decorated with morning glory and fixing a comb in her hair ; *full-size, upright ; signed YANAGAWA JUZAN*

* * Very few prints were ever designed by this grandson of Hokusai, so that his work is very rare.

HIROSHIGE (Ichiryusai), 1796-1858.

- 458 **Shinobazu no Ike**, "The Pond of Shinobazu," with lotus leaves on it, and the Shrine of Benten on an island approached by a narrow causeway ; *full-size, oblong ; one of the earliest set of TOTO MEISHO, but not first edition ; signed ICHIRYUSAI HIROSHIGE*

KYOTO MEISHO.

"CELEBRATED VIEWS OF KYOTO," Complete Set of Ten Prints; *full-size, oblong*; *First Edition published by Kawaguchi*; each with a double-line frame, and signed HIROSHIGE.

- 459 **Kinkakuji.** The gold-plated temple surmounted by a bird with outspread wings, with woods and pond, and a round-topped hill in the distance
- 460 **Tsuten Kyo no Kofu,** "Red Maples of Tsuten Bridge." A gorge spanned by a covered wooden bridge, flaming maples on either bank and the fallen leaves on the stream, with groups of people picnicing on the near bank
- 461 **Arashiyama,** at the foot of the rapids, the bank and hillside covered with woods in which blossoming cherry trees are conspicuous; on the stream a single raft with smoke issuing from a straw-covered shelter, and two men, one poleing it along, the other standing looking towards the beauty of the foliage
- 462 **Yatsuse no Sato,** "Village of Yatsuse." A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder
- 463 **Yodo gawa.** A great boat with a straw awning on the Yodo river, under the light of the full moon, across which a cuckoo is flying, with two straining boatmen at the stern, and a company of people taking refreshments, some of which are being served from a smaller boat tied alongside
- 464 **Gion no Yashiro.** The Torii and railings of the grounds at the Gion Temple in a snow storm, and women who have been visiting the shrine with umbrellas
- 465 **Shimbara,** one of the gates of the Yoshiwara quarter in the early morning, with the crescent moon in the sky; in the foreground a noisy roysterer being helped away
- 466 **Tadashi Mina-kami.** A cluster of tea-houses by a river side caught in a thunderstorm with heavy pelting rain; two people crossing a plank bridge in the foreground, and others running for shelter
- 467 **Kiyomidzu Temple** standing high on a hill-side, with its great wooden understructure partly hidden by cherry blossom, and dark-topped trees outlining the hill against blue and golden clouds; in the foreground a tea-house, the balcony decorated with lanterns
- 468 **Yusuzumi,** "Evening cooling" in the partly-dry bed of the river in the Shijo quarter, people seated on low platforms fixed on the shingle and partly in the river itself, lit by many lanterns; in the foreground a man and woman giving an entertainment

OMI HAKKEI.

"EIGHT VIEWS OF OMI," the province in which Lake Biwa is situated ;
*full-size, oblong ; First Edition, published by Kawaguchi Shozo, with the
stamp Yeisendo ; signed HIROSHIGE.*

- 469 **Seta, Sekisho**, "Sunset at Seta." View of the lake spanned by the long Seta bridge and Fuji in the distance towering into a golden yellow sky ; the sails in the distance half lost in the low mists on the water
- 470 **Katada, Rakugan**, "Homing Geese at Katada." A flight of geese descending to a marshy reedy piece of ground where a thatched hut has been built-out over the water ; the distance partly lost in evening haze
- 471 **Hirayama, Bosetsu**, "Evening Snow at Mount Hira." The great slopes of the mountain rising cold and silent beyond the pine-clad valley, in which a few houses are clustered around an arm of the lake, and a few peasants are dragging their way through the thick deposit
- 472 **Ishiyama, Akitsuki**, "Autumn Moon at Ishiyama." A high rocky and wooded cliff on the left, with the pagoda of Ishiyama-dera rising above the trees, overlooks the lake and Seta bridge ; beyond, dim outlines of hills wrapped in a silver mist, encircle the lake
- 473 **Karasaki, Yoru ame**, "Night Rain at Karasaki," with its huge spreading pine trees in the centre of the down-pour, and partly veiled in mist
- 474 **Awazu, Seiran**, "Clearing Weather at Awazu." A curving coast of a bay, with a road along the shore lined with pine trees ; in the distance hills streaked with mist, and bright white sails on the water
- 475 **Yabase, Kihan**, "Returning Boats at Yabase." The lake with evening mists just beginning to blot out the boats in the distance, and rising up the hill-side ; other boats coming nearer in, some furling sails and others moored, and over all a golden sky with the reflected red of sunset
- 476 **Mii dera, Bansho**, "Evening Bell, Mii temple." A flat green field with mountains rising beyond, on the wooded sides of which the temple roofs jut out through the trees ; between the hills the mists are rolling in, and the dark mountain ridge is outlined against an orange sky

TOKAIDO GO-JU-SAN TSUGI.

"FIFTY-THREE STATIONS OF THE TOKAIDO," a complete set of fifty-five prints, generally in the second state, each signed HIROSHIGE.

- | | | |
|-----|--|-----|
| 477 | Nihon Bashi and Shinagawa | (2) |
| 478 | Kawasaki and Kanagawa, <i>the former fine</i> | (2) |
| 479 | Hodogaya and Totsuka | (2) |
| 480 | Fujisawa and Hiratsuka | (2) |
| 481 | Oiso and Odowara, <i>the latter with original outline of hills</i> | (2) |
| 482 | Hakone and Mishima | (2) |
| 483 | Numadzu and Hara | (2) |
| 484 | Yoshiwara and Kambara | (2) |
| 485 | Sata Peak, Yui, and Okitsu | (2) |
| 486 | Ejiri and Fuchu | (2) |
| 487 | Mariko, <i>the rosy sky well preserved</i> ; and Okabe | (2) |
| 488 | Fujieda, <i>a good copy</i> ; and Shimada | (2) |
| 489 | Kanaya and Nissaka | (2) |
| 490 | Kakegawa and Fukuroi | (2) |
| 491 | Mitzuke and Hamamatsu | (2) |
| 492 | Maizaka and Arai | (2) |
| 493 | Shirasuka and Futagawa | (2) |
| 494 | Yoshida and Goyu | (2) |
| 495 | Akasaka and Fuji Kawa | (2) |
| 496 | Okazaki and Chiryu | (2) |
| 497 | Narumi and Miya | (2) |
| 498 | Kuwana and Yokkaichi | (2) |
| 499 | Ishiyakushi and Shono | (2) |
| 500 | Kameyama and Seki | (2) |
| 501 | Saka-no-Shita and Tsuchiyama | (2) |
| 502 | Minakuchi and Ishibe | (2) |
| 503 | Kusatsu and Otsu | (2) |
| 504 | Kyoto, and a crêpe print of Okabe with both sides of the hill in green as in the first issue | (2) |
| 505 | Narumi and Kanaya | (2) |
| 506 | Chiryu, a crêpe copy of the first edition, <i>very fine sharp impression</i> | |
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FOURTH DAY'S SALE.

HIROSHIGE and YEISEN—*continued.*

KISO KAIDO TSUZUKI NO ICHU.

"THE SIXTY-NINE STATIONS OF THE KISOKAIDO," the inland route between Yedo and Kyoto. *Thirty-three of the set, some by HIROSHIGE, others by YEISEN, mostly from the second edition, a few first, and others uncertain.*

LOT

- 507 **Nihon Bashi** and **Itabashi**, *both second state, but good copies; both by YEISEN, but not signed* (2)
- 508 **Warabi**, on the Toda River, and **Omiya**, *both second state, the former not signed, the latter signed KEISAI* (2)
- 509 **Urawa**, with a distant view of the volcano, Asama Yama belching forth smoke; *second edition, without signature, but by YEISEN*
- 510 **Ageyo** and **Okegawa**; *both second state, by YEISEN, but not signed* (2)
- 511 **Konosu** and **Kumagawa**; *both second state, by YEISEN, but not signed* (2)
- 512 **Fukaya** and **Honjo**; *both second state, by YEISEN, but not signed* (2)
- 513 **Shinmachi**. A road beside a river with travellers passing along, a bridge in the distance with laden coolies crossing, and a long line of mountains in the background; *first edition; signed HIROSHIGE*
- 514 **Kurakano** and **Takasaki**; *both second state; the former by YEISEN but not signed, the latter signed HIROSHIGE* (2)
- 515 **Itahana** and **Annaka**; *both second state, the former by YEISEN, but not signed, the latter signed HIROSHIGE* (2)
- 516 **Matsuida**; *second state, signed HIROSHIGE*; and **Sakamoto**, *first edition, by HIROSHIGE, not signed* (2)
- 517 **Kariuzawa**. Night scene with fires burning in a field and lighting up a tree; *first edition, signed HIROSHIGE*

- 518 **Katsukake**, Yeisen's best rain scene ; *second state, without signature*
- 519 **Oiwake**, with near view of the volcano Asama Yama ; *second state, without the rain block, by YEISEN, but not signed*
- 520 **Odaii**, *second state, signed HIROSHIGE* ; and **Iwamurata**, *second state, by YEISEN, but not signed* (2)
- 521 **Shionada** and **Yawata**, *both apparently first editions, and both signed HIROSHIGE* (2)
- 522 **Nagakubo**. A moonlight and mist scene with travellers crossing a bridge ; *first edition, signed HIROSHIGE*
- 523 **Ashida** and **Shimono Suwa** ; *both first edition, signed HIROSHIGE* (2)
- 524 **Shirojiri Toge**, *by YEISEN, second state, unsigned* ; and **Semba**, *second state, signed HIROSHIGE* (2)
- 525 **Narai**, *by YEISEN, first state, not signed* ; and **Torii Toge**, *second state, by YEISEN, not signed* (2)
- 526 **Torii Toge**, another copy ; and **Unuma**, *both by YEISEN, second state, and unsigned* (2)
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- 527 **Tamagawa Aki no Tsuki, Ayu Tori**, "Catching Fish by Moonlight, Tama River" ; *full-size, oblong ; one of the SETTSU GEKKA set of Snow, Moon and Flower ; signed HIROSHIGE*

PANEL SERIES.

- 528 **Egret and Iris** ; and a long-tailed bird on a branch of plum blossom ; *both late editions, large size, 15 in. by 7 in., both signed HIROSHIGE* (2)
- 529 **Yumi hari Tsuki**, "The bow-shape Moon." The crescent moon seen through a ravine with a waterfall, over which is the Yenkyo Bridge, Province of Kai ; one of a projected series, **TSUKI NIJU HAKKEI**, "Twenty-eight Moonlight Views," of which only two are known ; *large size, 15 in. by 7 in. ; signed HIROSHIGE*
- 530 **Mu Tamagawa**, "Six Tama Rivers" ; *complete set of half block panels, some bearing the seals of the publisher, KAWA SHO, others those of FUJI HIKO, 15 in. by 5 in., signed HIROSHIGE* (6)
- 531 **Asuka-yama Shita, Haru no Kei**, "Spring Scene under Asuka Mountain," *one of the Matsubarado panel set, 12½ in. by 5 in. ; The Shinobazu Pond in Winter*, and another ; *both the latter from TOTO MEISHO series ; all signed HIROSHIGE* (3)
- 532 **Wild Geese flying across Full Moon and Clouds**, one of the medium size Kwa Cho panels, bearing the curious BAKA or "Fool" seal, composed of a horse and deer outlined, in place of a signature ; *12½ in. by 5 in.*

- 533 **A White Egret standing among Bullrushes**, the bird rendered by gaufrage without key block, against a pale green wash ground; *one of the same series as the foregoing, signed HIROSHIGE*
 * * Illustrated in Bing "Le Japon Artistique."
- 534 **Four Panels**. Two birds on a branch in snow; a Pheasant on a pine; a Bird clinging to a stalk of Wistaria, and the Monkey Bridge in snow; *various sizes, all signed HIROSHIGE* (4)
- 535 **Three uncut Panels** as originally printed. Gathering Seaweed; A Street Toy-broom Seller; and Planting Rice; *each 10 in. by 5 in., signed HIROSHIGE*
- 536 **Kakemono-ye**. Snow Gorge on the Fuji River, the companion to the Monkey Bridge by Moonlight; *publisher SANO-YA KIHEI; signed HIROSHIGE*
 * * From the Hayashi collection.
- 537 **Awa no Naruto**, "The Whirlpool of Awa." Triptych. View of the Rapids and Whirlpool in the channel dividing the Islands of Shikoku and Awaji, one of the entrances to the Inland Sea near Kobe; *full-size, upright; published by TSUTA-YA; dated Snake 4=4th month, 1845; signed HIROSHIGE, sealed TOKAI NO IN* (3)
 * * One of the three finest Triptychs designed by this artist. In fine state.
- 538 **Buyo, Kanazawa Hassho Yakei**, "Eight Views of Kanazawa, Province of Musashi." Triptych. View of the inlet of Kanazawa, on the shores of Tokyo Bay, not many miles from Yokohama, resembling a lake, being surrounded by hills affording very fine sea and land views. The scene lit up by a full moon, across which wild geese are flying; *full-size, upright; published by TSUTA-YA; dated Snake 7=7th month, 1845; signed HIROSHIGE, sealed ICHIRYUSAI* (3)
 * * Another of the best series of dated triptychs. In fine state.
- 539 **Kisoji no Yama Kawa**, "River and Mountain of the Kiso Road." Triptych. View of a Waterfall and River in the Kiso Mountains, the landscape covered with snow, and snow falling; printed in a slate blue for the only colour, with only a graduated shading on the white paper for the mountains outlined by the key block; *full-size, upright; published by TSUTA-YA; dated Snake 8=8th month, 1845; signed HIROSHIGE, sealed MURIN SHOKOKU* (3)
- 540 **Omi Hakkei**, "Eight Views of Lake Biwa." Eight quarter-block Views, oblong; *signed HIROSHIGE, and with HIRO seal below the signature* (8)
- 540A **Tokaido Hari-maze**. The 53 Stations in various allusive and typical subjects, cut in various sized blocks, and printed on twelve sheets; *full-size, upright, published 1852* (12)

- 541 **Mokuboji, Yuki-mi**, "Snow Scene, Mokuboji." Girls getting out of a boat and going up to the tea-house on a river bank, where a man is looking out on the bridge and landscape, leaning on a balustrade of the balcony; *full-size, oblong*; from YEDO KOMIO KAISEKI TSUKUSHI, "The Celebrated Tea-houses of Yedo"; signed HIROSHIGE
- 542 **Honjo Ko-ume, Okura-an**. A series of detached buildings on the edge of a stream forming the Okura House; in the stream a covered boat with a man poleing it along, and four women in the boat, one fishing; *from the same series as the foregoing*; signed HIROSHIGE
- 543 **Mimeguri, Dewa-ya**. The roofs of the Dewa House showing through trees in the garden of a temple, the top of the TORII just peeping above the high embankment in the background, where a hooded man and a geisha are passing along, followed by a man carrying her samisen; *from the same series as the foregoing*; signed HIROSHIGE
- 544 **Kaiko Yashinai no zu**, "Illustrations of the Rearing of Silk-worms." Triptych. Groups of Women engaged in the whole process of silkworm cultivation; on a pale yellow ground; *full-size, upright*; signed HIROSHIGE (3)
- 545 **Kuruma-ebi and Aji**. Two Cray Fish and two Horse Mackerel; *full-size, oblong*; *from the first series of Fishes*; signed ICHIRYUSAI HIROSHIGE
- 546 **Suzuki and Akadai**. *Labrax Japonicus*, a species of dark perch, and a red bream; *from the second series of Fishes*; signed HIROSHIGE
- 547 **Etchu, Tateyama**. A mountain scene with high peaks of rock, and clouds of steam rising from hot springs in the valley; *full-size, oblong*; *one of the series SANKAI MITATE SUMO*, "Mountain and Sea judged as Wrestling"; and **Kasumi ga seki**, a Street Scene with kites flying; *both signed HIROSHIGE* (2)
- 548 **Masaki, Settsu-jo**, "Snow Scene, Masaki." A river with boat and raft; and **Nagata-baba San-o**, the forecourt of the Temple San-o at Nagata-baba; *full-size, oblong*; *both from Kikakudo Editions of TOTO MEISHO*; signed HIROSHIGE (2)
- 549 **Kameido, Temmangu**. Snow Scene in the grounds of the Kameido Temple; and **O Cha no Mizu**, the "Tea-water Canal"; *full-size, oblong*; *both from Kikakudo Editions of TOTO MEISHO*; signed HIROSHIGE (2)
- 550 **Ryogoku Bridge**, with fireworks; and **Shiba Akabane**, Snow Scene; *two oblong crêpe prints from Sanoki Editions of TOTO MEISHO, in fine state*; signed HIROSHIGE (2)

- 551 **Yoshiwara, Yuki no Asa**, "A Snowy Morn, Yoshiwara"; and **Uyeno, Cherry Blossom Viewing**; *full-size, oblong*; *both from Sanoki Editions of TOTO MEISHO*; *signed HIROSHIGE* (2)
- 552 **Yushima, Tenjin sha**. View from a terrace looking over the Shinobazu pond, kites flying; and **Fukagawa Hachiman**, a great Temple Torii on the left, door of the shrine beyond, and people walking in green fields on each side; *full-size, oblong*; *both from Sanoki Editions of YETO MEISHO*; *signed HIROSHIGE* (2)
- 553 **Kinryusan**, the Grounds of the Temple at cherry blossom time; and **Mingaro**, the Temple above a flight of steps; on the left a pool with dragons pouring water and men bathing; *full-size, oblong*; *both from Sanoki Editions of YETO MEISHO*; *signed HIROSHIGE* (2)
- 554 **Asakusa Kinryusan, Toshi no ichi**, "The Yearly Festival, Kinryusan." Snow falling, and little of the people seen but their umbrellas; and **Shiba Atago san**, View through the Nio Gate looking out to sea; *full-size, oblong*; *both from Sanoki Editions of TOTO MEISHO*; *signed HIROSHIGE* (2)
- 555 **Uyeno Toeizan, Snow Scene**. A raised and covered passage to the temple crosses the picture, and four people with umbrellas are in the foreground; and **Soto Sakurada**, "Outside Sakurada," a Snow Scene, with ducks floating on the stream in the foreground; *both from oblong series of YEDO MEISHO*; *published by ARIDAYA in 1854*; *signed HIROSHIGE* (2)
- 556 **Kameido Ume Yashiki**, "The Plum Garden, Kameido," an old lady with a stick out viewing the blossom; and **Akabane**, a Rain Scene, with women crossing a bridge; *both from Yamadaya series of YEDO MEISHO*; *signed HIROSHIGE* (2)
- 557 **The Great Gate, Yoshiwara**, with Beauties on parade, *prevailing tones of blue, one of a Fuji-hiko set of YEDO MEISHO*; and Snow Scene, the **Shrine of Benten** in the Shinobazu pond; *both oblong Yedo views*; *signed HIROSHIGE* (2)
- 558 **Susaki, Hatsu Hinode**, "The first sunrise (of the New Year) at Susaki," Snow Scene; and **Kameido**, the Wistaria Garden and Drum Bridge; *both oblong Yedo views*; *signed HIROSHIGE* (2)
- 559 **Dokan yama** by moonlight, people catching insects; and **Snow Scene** of a Temple on a terrace overlooking a town; *both oblong Yedo views*; *signed HIROSHIGE* (2)
- 560 **Dokan yama** by moonlight, *a different composition from the foregoing, but in the same style*; and **Ryogoku bashi** with fireworks, *both oblong Yedo views*; *signed HIROSHIGE* (2)
- 561 **Fukagawa Hachiman**. A fête day, people passing to and from the temple, and others staying to look at a performance in a booth; *all in three shades of blue*; *full-size, oblong*; *from a YEDO MEISHO set, without publisher's mark*; *signed HIROSHIGE*

- 562 **Yetai bashi**, River Scene with junks; and **Tsukudajima**, moored junks and men fishing with flares; *both oblong views, without titles of sets; signed HIROSHIGE* (2)
- 563 **Omi Hakkei**, "Eight Views of Lake Biwa." Complete set of eight, with a poem in a conventional cloud at the top of each; *full-size, upright; published by UWO YEI; seal dated Snake 3 = 3rd month, 1857; each signed HIROSHIGE* (8)
* * A fine set, in beautiful early state.
- 564 **Awa no Naruto**, "The Whirlpool of Awa"; and **Musashi, Sumidagawa Yuki**, "Snow on the Sumida River"; *full-size, upright; from ROKU-JU SHU MEISHO ZU KWAI, "Views of the Sixty-odd Provinces"; first edition published 1856; both signed HIROSHIGE* (2)
- 565 **Dewa, Mogami Kawa**, "Mogami River," with sailing junks; **Idzu Shusen ji**, a Mountain Stream with waterfalls passing through the village; and **Osumi, Sakurajima**, a landscape with a table mountain; *full-size, upright, from "Views of the Sixty-odd Provinces," first edition, 1856; all signed HIROSHIGE* (3)
- 566 **Four Figure Subjects**. A Woman at a Flower Show; another folding an OBI by light of an ANDON; another with a child watching flying geese; and another holding a robe; *all full-size, upright; signed HIROSHIGE* (4)
- 567 **Three Figure Subjects**, with landscape backgrounds; and one Landscape Sheet from a triptych; *all full-size, upright; signed HIROSHIGE* (4)

HIROSHIGE and KUNISADA.

- 568 **Furiu Genji Yuki no Nagame**, "Viewing snow," Genji series. Triptych. Two figures, a man and a woman, standing facing on the left and right sheets, and a fine snow landscape with sparrows flying, and a conical hill in the distance; *full-size, upright; seal dated ox 12 = 12th month, 1853; signed HIROSHIGE and TOYOKUNI* (3)
- 569 **Furiu Mitate Genji**, "Seeing off on a journey," Genji series. Triptych. The Prince standing and a lady stooping holding a HIBACHI, watching a departing boat from the balcony of a house at the back of Enoshima with Fuji in the distance; *full-size, upright; seal dated TIGER 12 = 12th month, 1854; signed HIROSHIGE and TOYOKUNI* (3)
- 570 **Furiu Genji ye awase**, "A refined combination of Genji incidents." Triptych. Two gaily dressed ladies on the balcony of a house, one holding a telescope with a fine view of the landscape of Saga at springtime, cherries in blossom, the pagodas of temples rising

LOT 570—*continued.*

out of the bloom, and hills wreathed in mist; *full-size, upright*; seal dated ox 4=4th month; signed HOROSHIGE and TOYOKUNI (3)

- 571 **Two Sheets of a Triptych** with landscape by HIROSHIGE, in which the right-hand panel is by KUNISADA; Fugi in the distance, two fishing nets set up to dry in the foreground; seal dated 1857 (2)

HIROSHIGE II.

- 572 **Shiba Temple** in a snow-storm; *full-size, oblong*; one of a series YEDO MEISHO; published by YAMAGUCHI-YA (Tobei); seal dated HORSE 10=10th month, 1858, one month after the death of Hiroshige I; signed SHIGENOBU

* * A very interesting print showing that Hiroshige II was not using his master's name, as some have supposed, during his master's life, and helping to confirm Mr. Happer's contention.

- 573 **Futami ga ura.** The Husband and Wife rocks in the distance, and a rising sun on the horizon; **Oshu-Soto ga hama.** A great rock poised in the air, the under structure tunnelled by the sea; both *full-size, upright*; from the set SHOKOKU MEISHO HYAKKEI, "One hundred celebrated Views of our Native Land," published 1859-61; signed HIROSHIGE (2)

- 574 **Yoshiwara, Naka no cho,** "Naka Street, Yoshiwara," the gate end, with cherry trees in blossom, by night, under a full moon; and **Asakusa Kinryusan.** View of the temple with the pagoda rising up out of mist; *full-size, oblong*; from the set TOTO MEISHO, with place names in a bean-shaped panel; printed in blue and red; published by IZUMIYA ICHIBEI, 1862; signed HIROSHIGE (2)

- 575 **Sumidagawa,** with blossoming cherries on the near bank; and **Takanawa** by night under a full moon; printed in blue and red; *full-size, oblong*; from the same set as the foregoing; both signed HIROSHIGE (2)

- 576 **Kameido Temple** and **Drum Bridge**; and **Uyeno Park,** with an embankment of flowering trees; printed in blue and red; *full-size, oblong*; from the same set as the foregoing; both signed HIROSHIGE (2)

- 577 **Hyakku Hiro Banashi.** "One hundred Tales made known." Three of a set of comic pictures with text: BURAJOCHIN INKIO BANASHI, "Tale of the retired-man hanging lantern," a man walking along with a little girl, both with faces made of lanterns; KASA NO MUREGOTO BANASHI, "Tale of the wet umbrella," a KOMOSO with a half-closed umbrella resting on his shoulders; and GETA NO HANASHI, "Tale of the GETA" or clogs, a girl playing the SAMISEN and a man with

Lot 577—*continued*.

a song-book singing, both with faces made of GETA ; *full-size, upright ; published by Yamada-ya ; each signed HIROSHIGE GEHITSU, "comic drawn"* (3)

- 578 **Soshu, Shichi ri ga hama.** "The Seven ri beach, Soshu." Triptych. Coast Scene, Enoshima and Fuji in the distance ; in the foreground, pilgrims going to and from the shrine of Benten, naked urchins with shells, and others swimming in the surf ; *full-size, upright ; signed HIROSHIGE* (3)

- 579 **Two Comic Prints**, and two small Prints—Cuckoo and Iris, and Ox and Cherry-tree ; *all signed HIROSHIGE* (4)

SEKIJO (Toriyama), *c.* 1790.

- 580 **Two Lovers** : a Woman holding her roll of paper handkerchiefs standing behind a man reading a letter, and looking over his shoulder ; grey wash background ; three-quarter and half-length figures ; an illustration of a song ; *medium size, upright ; signed SEKIJO*

* * * Work by this artist is rare.

- 581 **Girl with a letter.** Half-length figure of a Girl seated moistening with her mouth the fold of a strip of paper on which a letter has been written, before tearing the end off ; an illustration of a song ; without background ; *medium size, upright ; signed SEKIJO*

SENKA, *c.* 1800.

- 582 **Mother and Child.** A Lady seated holding a mirror case and looking at a baby boy crawling on the floor, who is making grimaces reflected in a mirror ; behind her, a young man is on all fours looking over the baby at the reflection ; without background ; *full-size, upright ; signed SENKA*

* * * Nothing is known of this artist ; but the work appears to belong to the period of late Utamaro influence.

KIKUMARO, *worked c.* 1789-1829.

- 583 **Outside Takimura Ise-ya.** Two Women of the house standing in conversation, a KAMURO by the side of one, and a man behind watching them ; *full-size, upright ; signed KIKUMARO*

- 584 **Gotai Heiki Shira ishi banashi.** A story of two Girls meeting. Triptych. Scene in a JORO-YA, Miyagino seated before a mirror in gorgeous apparel, with BENI pot and brush painting herself up, and another girl, Shinobu, in plain attire, bending low before her and writing with her finger on the ground, the TAI-YU's attendants disposed around watching the stranger ; without background ; *signed TSUKIMARO, the later artist name of KIKUMARO* (3)

* * * In fine state.

SHIKIMARO (Tokeirin), *worked c. 1790-1805.*

- 585 **Yachiyo of Matsuba-ro**, seated, holding up and unrolling a piece of white material with coloured edges; without background; one of a set, IMAYO JO-KASEN, "Female Poets. Modern style"; *full-size, upright*; signed SHIKIMARO

MINEMARO (Kitagawa), *c. 1800.*

- 586 **Haru no Kotobuki**. A Dance in honour of Spring, Three Women with large bamboo hats, one seated on a bench tuning her SAMISEN, one standing with her bow and KOKU, and another standing behind her with a SAMISEN; without background; *full-size, upright*; one of a series, SEIRO NIWAKA ZENSEI ASOBI, "*The Flourishing Amusement of Niwaka at the Tea-houses*"; signed MINEMARO

* * * Work by this artist is very rare.

UTAMARO II.

- 587 **Shizuka of Tamaya**. Half-length Portrait with an example of her writing; *full-size, upright*. **Ise, Ainoyama**, with Husband and Wife rocks in the distance, a man leading a horse carrying a mother and two daughters past a roadside booth where Geisha are performing; and **Gathering Shells** at low tide; *both the latter oblong*; all signed UTAMARO (3)

SHUNKYO (Katsugawa), *c. 1810.*

- 588 **Fujiwara of Tsuru-ya** with her KAMURO passing to right in front of a chrysanthemum show; *full-size, upright*; signed KATSU SHUNKYO

TOYOKUNI (Gosotei), 1774-1835.

- 589 **Atami no Sekisho**, "Evening glow at Atami." A circular Bay with moored junks and two gangs of coolies hauling in fishing-nets; *full-size, oblong*; one of a set, MEISHO HAKKEI; signed TOYOKUNI

KUNINAGA (Ichiunsai), *c. 1810.*

- 590 **Midorigi of Wakamatsu-ya** on parade in front of a flowering cherry-tree, her two KAMURO, with very fanciful head-dresses, beside her; *full-size, upright*; signed KUNINAGA. Also a small Comic Print (2)

* * * The first a fine print in good state.

KUNIYASU (Ipposai), 1799-1830.

- 591 **Segawa Kikunojo** in female character as Karigane Obun standing under a snow-covered umbrella, with a bamboo flute under her arm, and a woman standing holding a letter behind her back; *both full-size, upright; signed KUNIYASU* (2)
- 592 **Yoshitsune serenading Joruri Hime.** Triptych. Autumn scene with the moon shining through tinted maple leaves, the youthful flautist on the right with two men-servants and a large lantern; the lady seated in her father's house listening to a concert given by lady musicians; *full-size, upright; signed KUNIYASU* (3)
- 593 **Bukan Zenji** on a Tiger and a man on his knees frightened; *full-size, oblong*; with the explanation KAGO SAIKU NINGIO NO ZU, "Figures made of bamboo basket-work to be shown in the grounds of Asakusa Temple"; signed KUNIYASU
* * Curious and rare.

KUNIMASA (Baido) and KUNITERU (Issai).

- 594 **A Woman** leaning on a KOTATSU playing with a white cat; on a yellow ground; *signed KUNIMASA*; and **Planting Tea**; *signed ISSAI KUNITERU*; *both full-size, upright* (2)

KUNITORA (Ichiyusai), c. 1835.

- 595 **The Colossus of Rhodes.** View of a harbour, surrounded by low hills, and a breakwater across the near end, with an opening in the centre, astride which is the figure of a man holding a stick and a smoking vase, and an old man-o'-war entering; *full-size, oblong; signed ICHYUSAI KUNITORA*

KUNIMARO (Ichiyensai), c. 1840.

- 596 **Meiga Zuye.** "Copies of Celebrated Pictures." Two dolls and a spray of flowers, *after HOITSU*; and Jurojin, *after BUNCHO*; *both full-size, upright; sealed KUNIMARO*. Also **Two Women**, with a suggestion of the Ryogoku bridge; *signed ICHYENSAI KUNIMARO* (3)

KUNISATO and KUNITAKA.

- 597 **A Woman** standing by a garden lantern, up which morning glories are growing, holding a dipper and bowl of water; *full-size, upright; signed KUNISATO*. **Asakusa Kiuryusan** at the yearly festival, *full-size, oblong; signed KUNITAKA, seal dated snake 8 = 8th month, 1857*

YEISEN (Keisai), 1789-1851.

- 598 **Imayo Hotaru Kari no zu**, "Chasing Fire-flies, present style." Triptych. A party of women and children by an iris pool in the moonlight chasing fire-flies with fans; *full-size, upright; signed* KEISAI YEISEN (3)
- 599 **A Blue Print**. A Courtesan in ceremonial dress by the corner of a fence, and a small view of Matsuchiyama in a circle above, *one of a set* YEDO MEISHO ZUKUSHI. **Hitomoto of Daimonji-ya** seated, reading a letter, *one of a set* SHIN YOSHIWARA NENJIU GIOJI, "The New Yoshiwara all the year round by the Umpire"; *both full-size, upright; signed* KEISAI YEISEN (2)
- 600 **Suganosuke of Okamoto-ya** standing by a guttering candle in a tripod candlestick; *one of a set* KURUWA HAKKEI, "Eight Views of the Kuruwa," the courtesan quarter. **A Flower of Yedo**, a woman standing in front of a touch of landscape. **A mother fanning a sleeping child**, from TOSEI KODOKARA JUKEI, "Ten views of present-day children"; *all full-size, upright; signed* KEISAI YEISEN
- 601 **Yedo Hakkei**, "Homing Geese at Atago Hill"; and "Night Rain at the Yoshiwara"; *both full-size, oblong; signed* KEISAI YEISEN (2)
- 602 **Yedo Hakkei**, "Returning boats at Shiba bay"; "Autumn Moon at Sumida river"; and Clearing weather at Nihon Bridge; *all full-size, oblong; signed* KEISAI YEISEN (3)
- 603 **Two Crêpe Prints**. A Courtesan seated by writing materials, and another with her KAMURO on promenade; *both signed* KEISAI YEISEN (2)
- 604 **A Falcon** on a snow-covered pine watching a flying sparrow; and a small bird on a branch of YAMABUKI; panel prints; *both signed* KEISAI (2)
- 605 **A Courtesan on promenade**. Blue print Kakemono-ye; and one sheet from a triptych, Women picking flowers on a river bank; *full-size, upright; both signed* YEISEN (2)

YEIZAN (Kikugawa), worked c. 1800-1829.

- 606 **Yoritomo's Hunting Party**. Triptych. The scene round the base of Fuji imitated by children; in the centre Yoritomo on horseback watching the exploit of Nittan no Shiro on the back of a wild boar; *full-size, upright; signed* YEIZAN (3)
- 607 **Kuruma bunsho Yoshida-ya no zu**, "View of Yoshida house, and a document of the Courtesan quarter"; Diptych. A man about to depart expostulating with his mistress as to the length of his bill, one of the male officials kneeling listening, and a female

LOT 607—*continued*.

attendant bringing up the final repast; on the screen are two homing geese as a fitting compliment; *full-size, upright; signed YEIZAN* (2)

- 608 **Koimurasaki of Tama-ya** standing in a rich costume representing the ascent of the storm dragon, as one of the **Genji Hakkei**, "Returning boats," which is figured on a strip in the corner; *full-size, upright; signed KIKUGAWA YEIZAN*

* * A fine impression.

- 609 **The Yanagi-ya Toilet Shop.** A Woman standing reading a letter, and another kneeling before a mirror with BENI pot and brush, the "Willow house" only indicated by its sign; without background; *full-size, upright; one of a series YEDO SUNAGO, "Yedo Guide Book," KOGU-YA HAKKEI, "Eight Views of Toilet Shops"; signed YEIZAN*

- 610 **Iwai Tojaku**, half length, holding a saké cup, and a slightly larger figure of a female admirer behind the actor; **Two Women** standing under a cherry-tree on which has been tied a poem slip; *both full-size, upright; signed YEIZAN* (2)

- 611 **Tachibana of Tsuru-ya** standing under a cherry-tree; *one of a series FURIU BIJIN SOROI, "A Uniform Series of Beautiful Women"; and OSONO, a servant girl, standing arranging her hair from MEISHO AWASE, "A Series of Celebrated Views"; one full-size, upright, the other medium size; both signed YEIZAN* (2)

- 612 **Shiokumi.** Two Women in straw skirts, with buckets slung from poles on their shoulders, getting sea-water, with CHIDORI flying overhead; *full-size, upright; signed YEIZAN*

- 613 **The Boy's Festival.** A Mother standing with a little boy on her back, who is brandishing a sort of halberd at another boy, from IMAYO FUZOKU, "Modern Customs;" *full-size, upright; and A Courtezan* watching her KAMURO insect catching; *medium size, upright; both signed YEIZAN* (2)

SADAHIDE (Gountei), *worked c. 1820-1864.*

- 614 **Omi Hakkei**, "Eight Celebrated Views of Omi." Triptych. The principal scenes on Lake Biwa represented in one broad landscape, with the celebrated temple Ishiyama-dera on a high cliff at the left side; *full-size, upright; signed GOUNTEI SADAHIDE* (3)

- 615 **A Fan Leaf.** Illustration of a Fairy Story, children covering themselves with lotus leaves; and **A Dutch Family** at Nagasaki, a man, woman, and little boy between them, meeting a youth in front of the harbour, where three foreign ships are lying; *full-size, upright; both signed GOUNTEI SADAHIDE* (2)

- 616 **Views of Provinces.** Four half-block Views, printed chiefly in blue; *only two signed* (4)
- 617 **A Warrior** on horseback; and **Tanabata Festival**, a woman and little girl; *one signed* GYOKURAN, and the other GYOKURANSAI SADAHIDE (2)

SADANOBU (Hasegawa), c. 1840.

- 618 **Kinryusan.** A fine Snow Scene, half-block print. **Autumn Moon**, Ishiyama, from a set of OMI HAKKEI; and two others; *all signed* SADANOBU (4)

SADAFUSA and SADAKAGE.

- 619 **Tamiya Botaro**, a weak boy being assisted in slaying an enemy for revenge, by the intervention of the god Kompira; *one of a series* KATAKI UCHI ZUKUSHI, "A Series of Revenges"; *medium size, upright; signed* GOKITEI SADAFUSA; and **Children Fishing** in a stream; *full-size, upright; signed* GOKOTEI SADAKAGE (2)

YOSHITSURU (Isseisai), c. 1850.

- 620 **A Blue Print.** A Courtesan standing under a cherry-tree; and **A Daimyo's Procession**; *both full-size, upright; signed* ISSEISAI YOSHITSURU (2)
- 621 **Two Monochrome Prints.** Shoki the demon queller; and **A Warrior**; *both printed in two shades of pink, without background; full-size, upright; signed* ISSEISAI YOSHITSURU (2)

YOSHIKU (Ichiyeisai), worked c. 1855-1885.

- 622 **A Wrestler** throwing a Dutchman on the sea-shore, with foreign ships in the distance; and **Two Geisha** leaving a tea-house to embark on a covered boat; *both full-size, upright; signed* ICHIYEISAI YOSHI-KU (2)
- 623 **Good and Evil Influences** at work on three women seated on the balcony of a house; *dated* Monkey 1 = 1st month 1860; **Daikoku** and **Yebisu**; and **Two Women** and Interior Scene; *all full-size, upright; signed* ICHIRENSAI YOSHI-KU (3)

YOSHITORA (Ichimosai), worked c. 1848-1877.

- 624 **Temple of the Five Hundred Rakan**; and **A Snow Landscape** round a pond; *both full-size, oblong; dated* Hare 5 = 5th month 1855; *signed* ICHIMOSAI YOSHITORA (2)
- 625 **A Woman** standing in mist, through which cherry-blossom and the sails of boats rise in the distance; *full-size, upright; signed* KINCHORO YOSHITORA; and a small Print of a Woman and cherry-blossom; *signed* ICHIMOSAI YOSHITORA (2)

YOSHIMORI and SHIGEHARU.

- 626 **Yanagi-ya Toilet Shop.** A Woman trimming an ANDON ; *dated* Dragon 7 = 7th month 1857 ; *signed* IKKWOSAI YOSHIMORI ; and Nakamura Utayemon as Shoki ; *printed in pink on a yellow ground ; signed* RIUSAI SHIGENOBU (2)

SHUNSHO (Osaka School).

- 627 **An Actor** of the Nakamura School as a woman writing a letter ; *signed* SHUNKOSAI'S PUPIL SHUNSHO ; and A Warrior hurling another over his head while on horseback ; *signed* SHUNSHO (2)

ITCHO (Hanabusa) and KOSAI.

- 628 **Spring Diversions**, copied from a picture by Itcho ; and **A Carp** going up a waterfall ; *HOSSO-YE form ; signed* KOSAI (2)

KIYOYASU (Unkaido) ?

- 629 **Fourteen Prints.** Figures, and Flowers or Landscapes, all printed in red and green ; *unsigned* (14)

KIYOCHIKA AND GEKKO.

- 630 **Five impressionist Prints** of the Modern School (5)

GEKKO.

- 631 **Six Tanjaku.** Figure, Flower and Natural History subjects (6)
 632 **Five Sheets** selected from various sets of prints (5)
 633 **Five more** and a small print by KYOSAI (6)

SURIMONO.

- 634 **Hokkei.** Five. A Noble descending from his bullock cart ; Tosa style, *unsigned*—Stringing a Koto, *from a set* IMAYO BURI, "Modern Deportment," *signed* KIKO ROJIN—The Empress Jotomon In, *signed* HOKKEI—A KAMURO trying to frighten a courtesan by showing her the picture of the Thunder Kami on a towel, *signed* GO HOKKEI—A Woman kneeling with bat and ball by her side, *signed* GO HOKKEI (5)
- 635 **Hokkei.** Six. The Ceremony of KOMATSU BIKI, picking pines for New Year decoration—Preparing sea weed at sun-rise—A Woman and Child by a calendar stone—The Beach of Enoshima and travellers going to the temple—A Decorative design—A Man presenting a jar of saké to Sugawara Michizane ; *all signed* HOKKEI (6)

- 636 **Gakutei.** Four. A Chinese Lady and a companion on the balcony of a house admiring the spring scenery—Akimaro, an illustration from the NIHONGI—Kamejima with a man and woman by the bridge on the Rabbit-day going to the festival—Benten on a dragon playing the koto; *all signed GAKUTEI* (4)
- 637 **Shinsai.** Four. An Archery House and a woman seated—Two folds of a screen with gold ground—A Lady feeding a white Hare for the Hare year—NARA NINGIO, “Nara figures” of Jo and Uba; *the last two signed SHINSAI* (4)
- 638 **Shinsai.** Four. The implements for KO-KEIBA the “incense horse-race game” of ancient times—Indoor decorations for the New Year—A Boy as Yebisu on a TAI—Ladies in the country on New Year’s day; *all signed SHINSAI* (4)
- 639 **Shinsai.** Four. Kakio and the pot of gold on a platform—A Woman evoking a dragon from a painting—Two Women by a temple Torii and plum blossom—Mother and Child with a wooden horse, for the Horse year; *three signed SHINSAI* (4)
- 640 **Shigenaga and Juzan.** Five. A Woman seated with a poem slip by a vase of willow and plum; *unsigned*—MUSHI HARU HANA, “The Married Woman,” *one of a series* HANA AWASE, “A series of Flowers”; *signed* YANAGAWA SHIGENOBU—A series of three Heroes; *signed JUZAN* (5)
- * * * These two artists are the son-in-law and grandson of Hokusai.
- 641 **Hokujiu.** A TORI-OI, or female of the ETA caste, going from house to house at the New Year singing congratulatory songs for money; *signed HOKUJIU*; *surimono by this artist are very rare*—Koitsu making kites for New Year’s day—Daikoku on a horse led by a woman; *both signed HOKYO KOITSU, a pupil of Yeizan* (3)
- 642 **Chiharu.** Four. Three from a set of BUGAKU, an ancient form of Nō:—TEI HEIRAKU, a man in armour with a fish under his arm; SHUN OTEN, a man with stiff flat brocades floating out behind him; and RYŌ-Ō, a man dancing with the Dragon King’s mask—An illustration from MIKO MONOGATARI, a Court Scene; *all sealed CHIHARU* (4)
- 643 **Kunisada.** A set of three Actors, full-length figures under cherry blossom; *signed KACHORO KUNISADA* (3)
- 644 **Kunisada.** Four. Actors playing TOSENKIO, throwing fans at hanging weights; *signed TOYOKUNI*—The Butterfly Dance; *signed* ICHIOSAI TOYOKUNI—A Court Lady with a fan; and Danjuro the seventh seated beside his make-up cabinet; *both the latter signed GOTOTEI KUNISADA* (4)
- 645 **Kuniyasu.** A Man seated on a bed between two pillows waiting for a woman; *signed KUNIASU*—Kuniyoshi. A Woman seated on

LOT 645—*continued*.

- a balcony with shadow on the SHOJI; *signed* ICHYUSAI KUNIYOSHI—**Kunimasa**. Bust of an Actor in male character; *signed* KUNIMASA (Baido)—**Shunsen**. Portraits of Actors on fans; *signed* SHUNSEN (4)
- 646 **Yeisen**. Three. Momotaro giving a monkey one of his millet cakes—A Geisha—Atami hot springs; *all signed* KEISAI—**Unsigned**. Three. An Archer on horseback looking at a Courtesan—A picture of the origin of Kamakura, a noble presenting another noble with a KAMA = a sickle—A Table on which Calendars of Ise are made (6)
- 647 **Various**. Eight of different kinds (8)
- 648 **Various**. Another eight (8)

OSAKA SURIMONO.

- 649 **Three**. A Landscape, by KATEI; Birds and Azalea, by GOZAN; and Okame and a Kuge, by NANGAI (3)
- 650 **Three**. Children at a Festival, by NANGAI; A Bird outside a cage, by KASAI; Pine and Plum Blossom, by BAITEI (3)
- 651 **Three**. A Fish Gong by KATEI; Okami and Tengu Masks by KATEI; Bird and Flowers by BUNKI (3)
- 652 **Three**. Tortoise and Lotus by KATEI; Wind blowing leaves and Moon by NANGAI; Cuckoo and Moon by HYAKUNEN (3)
- 653 **Three**. Tortoises and Pines, sealed (?); A Horse startled by a flag by NANGAI; Quail and Sunrise by KOCHU (3)
- 654 **Four**. A Biwa by NANGAI; Tortoises and Pine, sealed (?); Runners with torches by KATEI; and Pæonies by HOKO (4)

BOOKS, ETC.

- 655 **Two Shimbi Shoin Facsimile Prints** of celebrated paintings, Yoshiwara Belles, one by RIFU and the other by UTAGAWA TOYOHARU (2)
- 656 **Utamaro (Kitagawa)**. YEHON MUSHI ERABI, "Pictures of Selected Insects," FIRST EDITION, *Yedo*, 1787, 2 vol.; 15 *double-page illustrations in colours, mica and gauffrage*; *preface by YADOYA MESHIMORI*; *published by Tsuta-ya Juzabro*; *signed* KITAGAWA UTAMARO (2)

* * * A fine copy.

- 657 **Utamaro (Kitagawa)**. SEIRO YEHON NENJU GYOJI, "Pictures of Brothels all the year round by the Umpire," or The Book of the Yoshiwara; FIRST EDITION, *Yedo*, 1804, 2 vol.; 19 *double-page illustrations in colours*; *text by IPPENSHA IKKU*; *published*

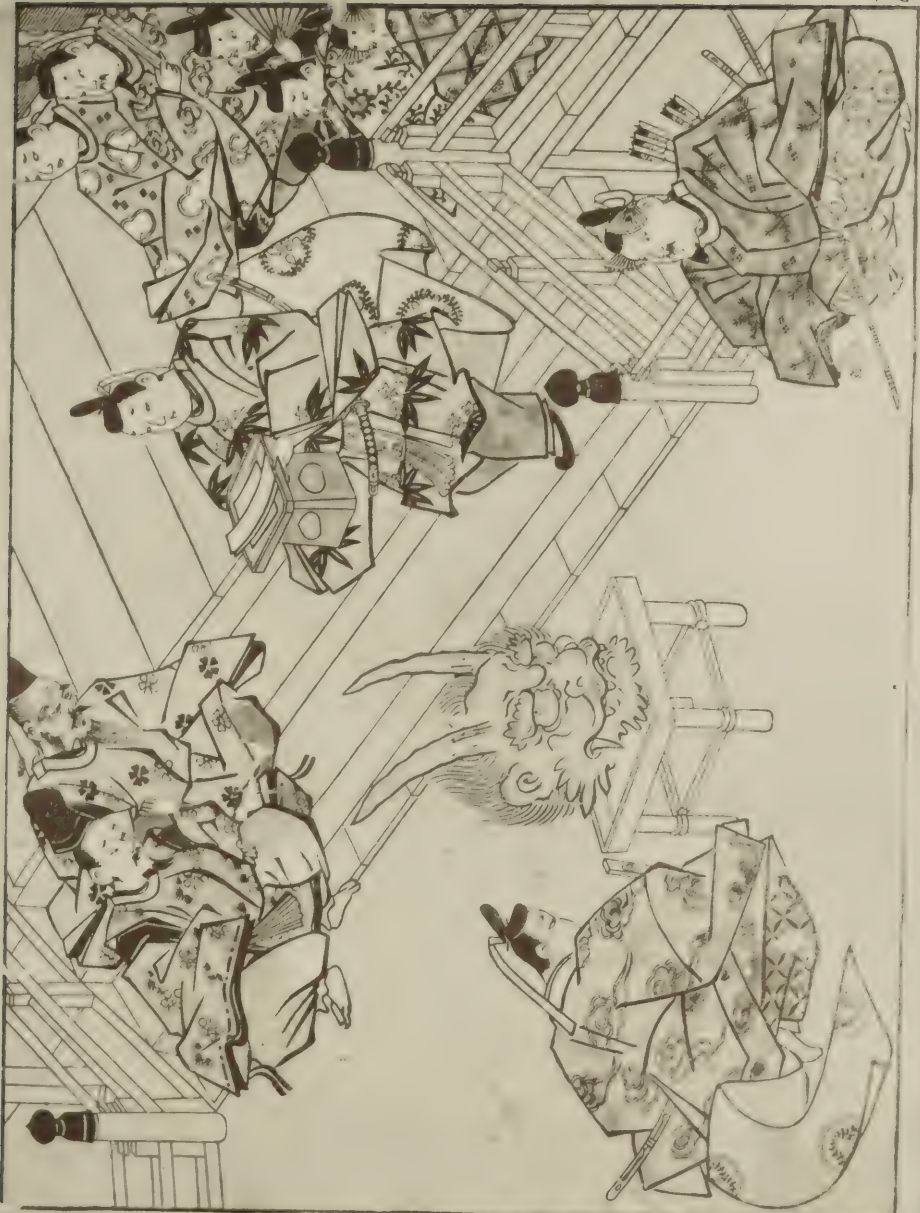
LOT 657---continued.

by *Katsusaya Chusuke Juo*; signed KITAGAWA-SHA MURASAKI
UTAMARO, with the assistance of his pupils KIKUMARO, HIDEMARO,
and TAKEMARO (2)

- 658 **Masayoshi (Kitao Keisai).** RIYAKUGWASHIKI, "Methods of
Cursive Design." Three of the six vol. of the set; each complete
in itself: Landscape, FIRST EDITION, *Yedo*, 1800; Fishes and
Shells, second edition, *Osaka*, 1813; Herbs and Flowers, a late
edition (3)
- 659 **Hokusai (Katsushika).** TOTO SHOKEI ICHIRAN, "A Synopsis of
the Scenery of Toto" (*Yedo*), second edition, 1815, 2 vol.; 40 pp.
of illustrations in colours; signed HOKUSAI TOKIMASA (2)
- 660 **Hokusai (Katsushika).** YEHON KYOKA YAMA MATA YAMA,
"Comic Poems—Mountains upon Mountains"; FIRST EDITION,
Yedo, 1804, 3 vol.; 60 pp. of illustrations in colours; signed
HOKUSAI (3)
- 661 **Hokusai (Katsushika).** YEHON AZUMA ASOBI, "Pictures of the
Promenades of Azuma" (*Yedo*), FIRST EDITION in colours, *Yedo*,
1802, 3 vol.; 47 pp. of illustrations
- 662 **Hokusai (Katsushika).** HOKUSAI GWASHIKI, "Methods of De-
sign," FIRST EDITION, *Yedo*, 1819, 1 vol.; 42 pp. of tinted illus-
trations; signed KATSUSHIKA TAITO, helped by his pupils SEN-
KWOTEI, HOKUYO, SEKKWATEI, HOKUJIU, SHUNGOTEI, and HOKKEI
- 663 **Hokusai (Katsushika).** YEHON JORURI ZEKU, "Illustrations to
Poems in the Rhythm of Zeku," really theatrical scenes; *Yedo*,
1815, 2 vol. 56 pp. of illustrations in colours; signed KATSUSHIKA
HOKUSAI
- * * The date of this book is the same as that of the first edition, but
the first edition was in black and white, this is in colours.
- 664 **Hokusai (Katsushika).** YEHON SUIKODEN, "Pictures of written
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PAN SUIKO GWADEN, a History of Chinese Heroes written in the
Sung Dynasty; FIRST EDITION, *Yedo*, 1829, 1 vol.; 59 pp. of il-
lustrations in black and white; signed HOKUSAI ARATAME I-ITSU
- 665 **Hokusai (Katsushika).** FUGAKU HYAKKEI, "The Hundred Views
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known as "The Falcon's feather edition" published in 1834 and
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OLD HOKUSAI I-ITSU ARATAME GWAKIO ROJIN MANJI (2)
- * * Of the third vol. it may be said that there is no means of identifi-
ying a first edition.
- 666 **Hokusai (Katsushika).** HOKUSAI GWAFU, "Drawings of Hokusai,"
FIRST EDITION, *Nagoya*, 1849, 3 vol.; 120 pp. of illustrations
tinted pink and blue (3)

- 667 **Kanenari (Akatsuki)**. YODOGAWA RIOGAN SHOKEI ICHIRAN, "An Epitome of the famous views of the Yedo river"; FIRST EDITION, *Osaka*, 1824; the first and second vols. of a set of three; *vol. I imperfect*. **Taito (Katsushika)**, KWACHO GWADEN, vol. II of a set of Flowers and Birds, *published* 1849 (3)
- 668 **Hiroshige (Ichiryusai)**. TOKAIDO GO-JU-SAN TSUGI. Fifty-five oblong prints of the first Tokaido series published in 1834, *with all the prints in second state; in album form; each sheet signed HIROSHIGE*
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- 671 **Hiroshige (Ichiryusai)**. FUJI SAN-JU ROK'KEI, "Thirty-six Views of Fuji"; FIRST EDITION of the full-size upright set, *published by Tsuta-ya, seal dated Horse 4 = 4th month, 1858; incomplete, having only 35 sheets and title*
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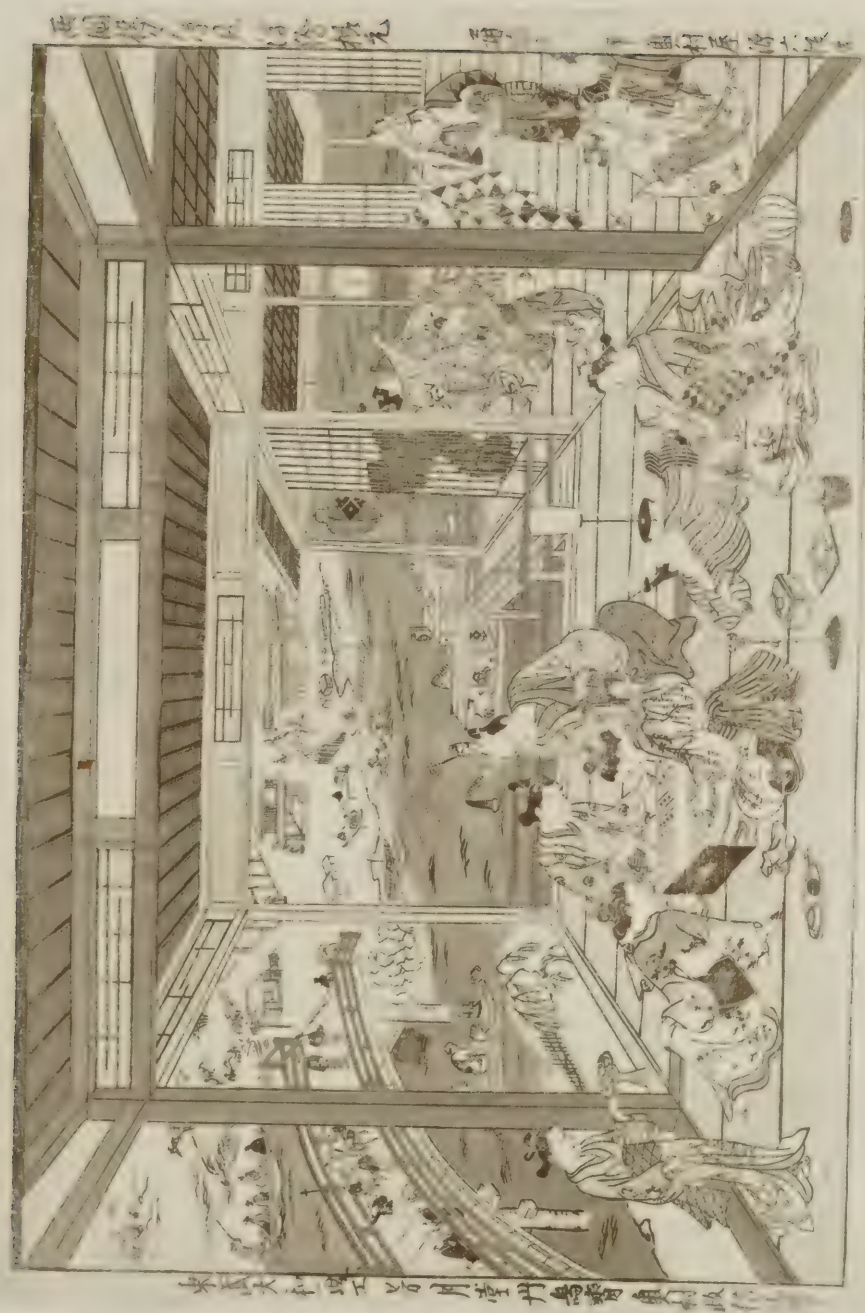


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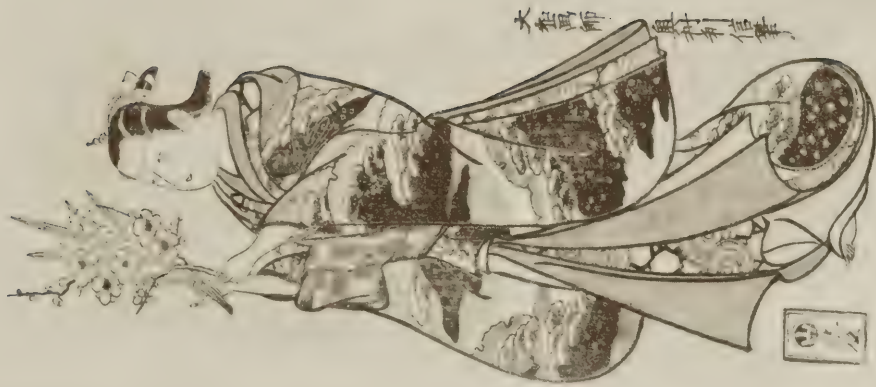
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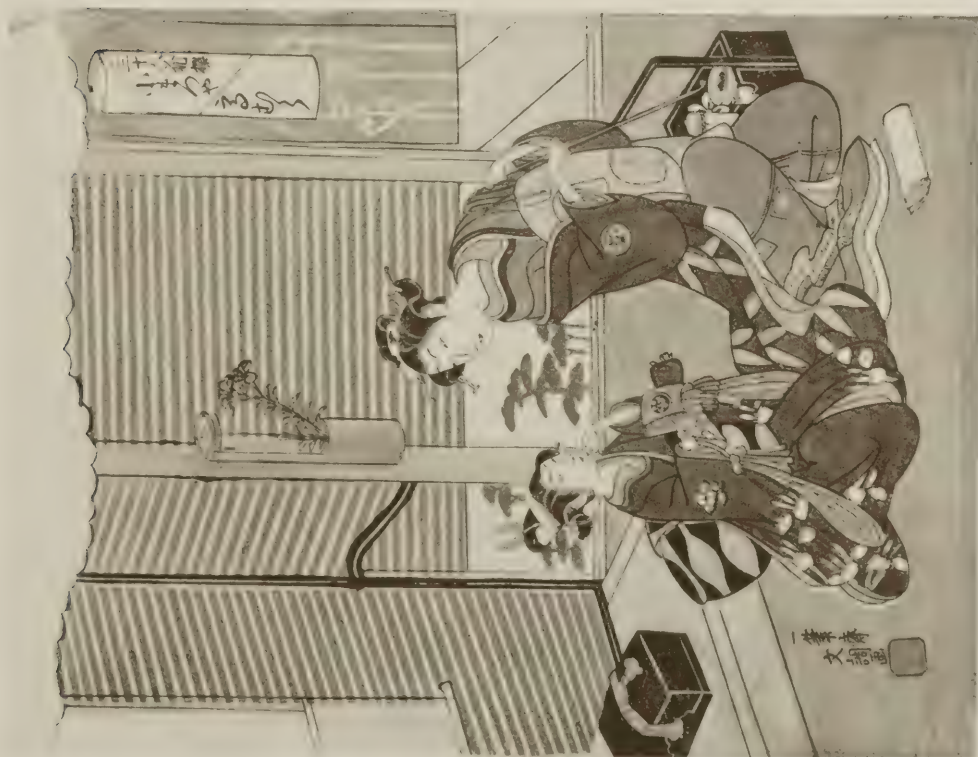
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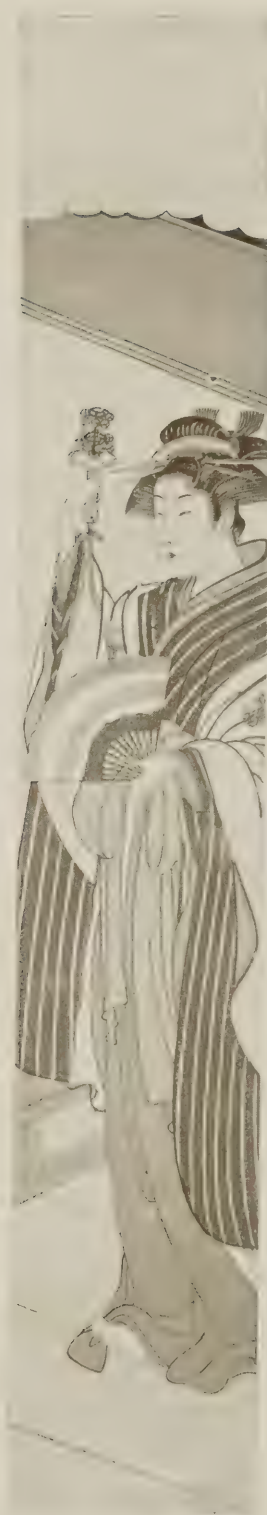
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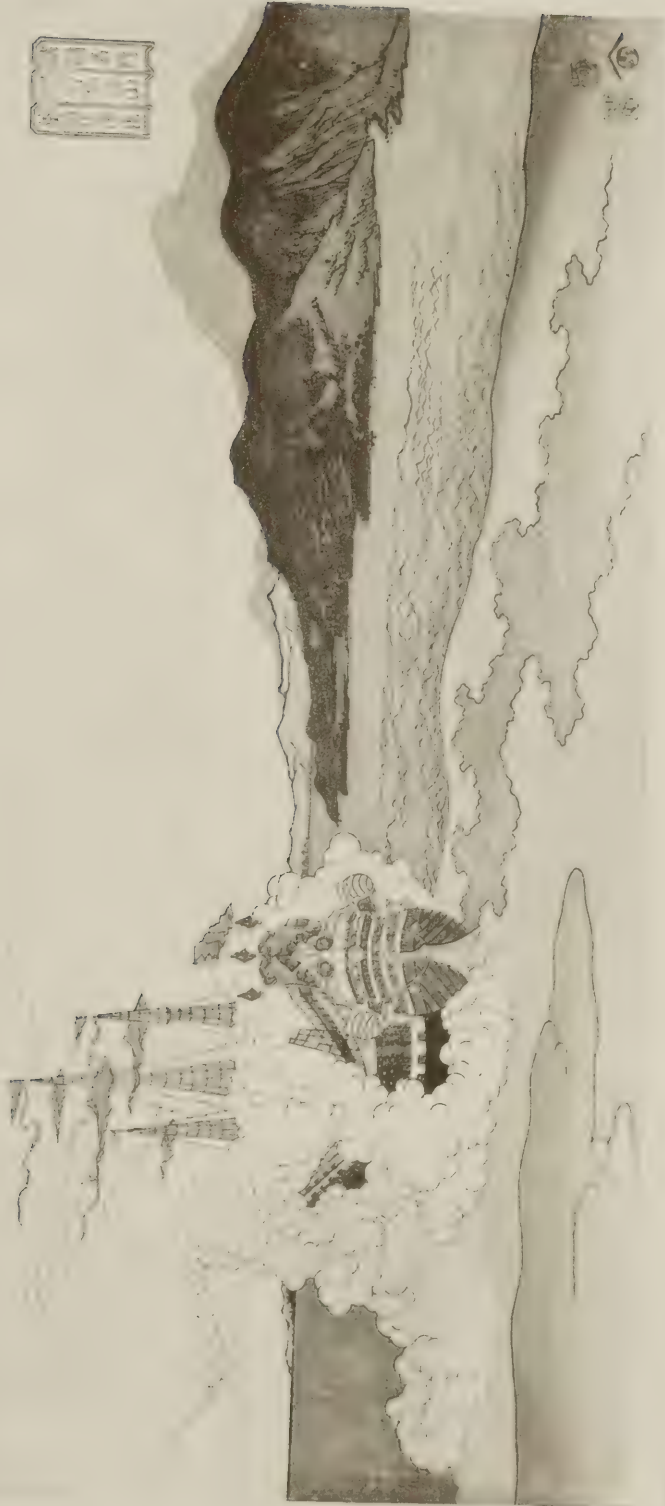
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